1076
4
3/61

BLACKWELL'S
Oxford England

R. Crossman

SEXTI PROPERTI OPERA OMNIA

SEXTI PROPERTI OPERA OMNIA

WITH A COMMENTARY

BY

H. E. BUTLER, M.A.

FELLOW OF NEW COLLEGE
OXFORD

LONDON
ARCHIBALD CONSTABLE & CO LTD
1905

BUTLER & TANNER,
THE SELWOOD PRINTING WORKS,
FROME, AND LONDON.

PREFACE

The aim of this volume has been to provide a commentary which should take into account the more recent results of Propertian criticism and should afford English readers a somewhat fuller guide to this difficult author than has hitherto been available. I am deeply conscious that there must be what will seem to many to be large omissions in this work. In dealing with an author concerning whom such widely diverging views have been held, and in whose case the conclusions arrived at must almost necessarily be of only too uncertain a character, it is difficult without overloading to give a full treatment to many of the intricate questions that arise. In my treatment of the problem of the MSS. I make no claim to speak authoritatively: the Apparatus Criticus is based entirely on the works of Baehrens and Professor Postgate, with the last of whom I find myself in entire agreement on the question as to the relative values of the MSS. The works to which I am most indebted are the editions of Beroaldus, Passerat, Burmann, Hertzberg, Postgate (*Select Elegies*), and Rothstein, together with Plessis' *Études sur Properce*, Professor Housman's brilliant articles in the *Journal of Philology*, and Professor Postgate's exceedingly interesting text in the new *Corpus Poetarum Latinorum;* but, above all, I must express my indebtedness to Professor Phillimore, whom I had the honour to assist in the preparation of his text of Propertius. If in the present volume I am not seldom at variance with the views implied by that text, I am not the less grateful to him for his kindness then and for the fresh light in which he taught me to regard the work of Propertius. My thanks are further due

to him for permitting me to claim two emendations appearing in his text (III. 6, 9, *sic*, *ut*, and IV. 11, 53, *iuratos*). I am indebted to the kindness of Mr. O. L. Richmond for information on a few points as to the readings of particular MSS., and still more for permission to include an unpublished conjecture of his (III. 22. 3). I must express my gratitude to my colleague, Mr. N. C. Smith, for many helpful suggestions, and to Mr. A. S. Owen and Mr. R. L. Butler, for their assistance and criticism in the revision of the proofs.

H. E. B.

INTRODUCTION

I.—PROPERTIUS' NAME.

The name given by the majority of MSS. is *Sextus Aurelius Propertius Nauta:* the Neapolitanus, however, gives merely *Sextus Propertius.* In this it is probably right. (1) *Nauta* is demonstrably absurd. Propertius' attitude toward the sea is not that of a sailor. It excites his liveliest terrors (I. 15; 17. III. 7). The name is perhaps to be explained by the frequent reference to the sea and ships in the elegies, and the meaningless reading of the MSS. in II. 24. 38, *quamvis navita dives eras.*

(2) The case against *Aurelius* is not quite so strong. But there is a strong probability against it. Both *Aurelius* and *Propertius* are *nomina gentilicia*, and the double *nomen gentilicium* hardly makes its appearance before the reign of Tiberius. It is possible that Teuffel's suggestion of a confusion with the name of the Christian poet *Aurelius Prudentius* is correct. Donatus (*Vita Vergil.* 45) speaks of him merely as *Sextus Propertius.*

II.—THE BIRTHPLACE OF PROPERTIUS.

Propertius' statement as to the place of his birth is not as precise as could be wished, but there can be little doubt that it may be identified with Assisi.

The passages bearing upon the question are the following—

1) I. 22. 1–3, 9, 10.

Qualis et unde genus, qui sint mihi, Tulle, Penates,
quaeris pro nostra semper amicitia.
si Perusina tibi patriae sunt nota sepulcra
* * * * *
proxima supposito contingens Umbria campo
me genuit terris fertilis uberibus.

2) IV. 1. 61–66.

Ennius hirsuta cingat sua dicta corona:
mi folia ex hedera porrige, Bacche, tua,
ut nostris tumefacta superbiat Umbria libris,
Umbria Romani patria Callimachi!

scandentes qui Asis cernit de vallibus arces,
ingenio muros aestimet ille meo!

3) IV. 1. 121–126.
Umbria te notis antiqua Penatibus edit
(mentior? an patriae tangitur ora tuae?)
qua nebulosa cavo rorat Mevania campo,
et lacus aestivis intepet Umber aquis,
scandentisque Asis consurgit vertice murus,
murus ab ingenio notior ille tuo.

From these passages we gather that the home of Propertius was in Umbria in the neighbourhood of Perusia, Mevania and the *lacus Umber*, situated on a height, and in some way connected with the name *Asis*. The name *lacus Umber* presents some difficulty. The only sheet of water in Umbria known to us, to which the name would apply, is the pool at the source of the Clitumnus, described by Pliny the Younger in a well known letter: cf. viii. 8. hunc subter exit fons et exprimitur pluribus venis sed imparibus, eluctatusque quem facit gurgitem lato gremio patescit purus et vitreus. Against this it has been urged that the Clitumnus forms but a small pool, and is not visible from the neighbourhood of Assisi. Further, such a pool at the very source of a clear stream like the Clitumnus is not particularly appropriately described as *intepens aestivis aquis*. It is perhaps on the whole more probable that it refers to some lake whose waters have since been drained. Signor Giulio Urbini has suggested that the lost lake may have been in the neighbourhood of the modern Bastia, the inhabitants of which were as far back as 1053 styled *isolani*, or islanders (cf. Urbini, *La Patria di Propertio*; Sellar, *Horace and the Elegiac Poets*, p. 274). The conformation of the country in the neighbourhood of Bastia is said to be favourable to the suggestion. Be this as it may, even if the question of the *lacus Umber* be waived, the only towns in any way suiting Propertius' description are Spello (Hispellum) and Assisi (Asisium). The name *Asis* and an inscription found at Assisi decide in favour of the latter place. It is possible that for *Asis* we should read *Asisi* (Lachmann), but there is some doubt about the quantity of the first syllable. But even with the reading *Asis* there can be little doubt that we have a reference to *Asisium*, *Asis* being perhaps the name of the spur on which the town stands. The inscription discovered at Assisi is conclusive. It runs—

C. PASSENNO
C. F. SERG
PAULLO
ROPERTIO
BLAESO

Now we know that in the time of Pliny the Younger there was a certain Passennus Paullus, a descendant of Propertius, and sprung from the same town: cf. Plin. *Ep.* vi. 15, 1: Passennus Paullus, splendidus eques Romanus et in primis eruditus scribit elegos; gentilicium hoc illi; est enim municeps Properti atque etiam inter maiores suos Propertium numerat. *Id.* ix. 22, 1: Magna me sollicitudine affecit Passenni Paulli valetudo, et quidem plurimis iustissimisque de causis. vir est optimus, honestissimus, nostri amantissimus; praeterea in litteris veteres aemulatur, exprimit, reddit, Propertium in primis, a quo genus ducit, vera suboles, eoque simillima illi in quo ille praecipuus. si elegos eius in manum sumpseris, leges opus tersum, molle, iucundum, et plane in Properti domo scriptum.

It is impossible to resist the conclusion that Passennus Paullus was born at Asisium, and *a fortiori* that Asisium was also the birthplace of our poet.

Note. Inscriptions containing the name of Propertius are said to have been found at Spello and Ameria; it is, however, now almost universally admitted that they are modern forgeries. Cf. Plessis, *Études*, pp. 190–193.

III.—THE LIFE OF PROPERTIUS.

The poet's life is wrapped in great obscurity. The very date of his birth is uncertain. The only evidence bearing directly upon it is to be found in Ovid's *Tristia*, IV. 10, 51–54.

> Vergilium tantum vidi: neque amara Tibullo
> tempus amicitiae fata dedere meae:
> successor fuit hic tibi, Galle, Propertius illi;
> quartus ab his serie temporis ipse fui.

The birth of Propertius, therefore, probably falls between that of Tibullus (54 B.C.) and Ovid (43 B.C.). Further, we may deduce something from Prop. IV. 1. 127–130, and I. 21 and 22. The first passage implies that Propertius' father died while the poet was very young, and that Propertius came into his diminished property shortly after 41 B.C., the year of distribution of land among the veterans of Octavian and Antonius, which fell so heavily upon Vergil. The latter passages show that he was old enough to be deeply impressed by the death of a relative or neighbour in the Perusine War (40 B.C.). We may, therefore, perhaps place the date of his birth between 50 and 48 B.C.

Our next piece of evidence is to be found in IV. 1. 131–4. From this we learn that soon after his assumption of the *toga virilis* (probably about the age of 16) he was at Rome

(i.e. 34–32 B.C.); he seems to have been intended for the profession of an advocate, but to have found poetry more attractive than oratory.

The mention of an *aurea bulla* in this passage as laid aside on the assumption of the *toga virilis* shows Propertius to have been an *eques*.[1] Only the sons of senators (Liv. XXVI. 36) and knights (Plin. XXXIII. 10, *unde mos bullae duravit ut eorum qui equo meruissent filii insigne id haberent, ceteri lorum*) wore the *aurea bulla*, an amulet of gold suspended from the neck.

It was about this time that Propertius first succumbed to the charms of love, cf. III. 15. 3–6. From that passage we learn that soon after the assumption of the *toga virilis* he fell in love with a certain Lycinna. How long this *liaison* may have lasted we cannot tell precisely, but in the third year from their connexion (cf. l.c.) he could say to Cynthia *cuncta tuus sepelivit amor*. Assuming him to have fallen in love with Lycinna when he was 17 (33–31 B.C.), by 31–29 B.C. his infatuation for Cynthia will be in full flame. The passion for Lycinna was not very serious, as is shown by the opening lines of I. 1, where he speaks of Cynthia as the first woman really to capture his heart. Cynthia's real name was Hostia (cf. Apul. *de Mag.* 15). She was a courtesan. For (*a*) II. 7. 1–3, shows us that it was impossible for him to marry her; the lex Papia Poppaea enacted that no *ingenuus* might marry a *meretrix* and the only possible interpretation of the present passage is that the unknown *lex*, to which Propertius refers, contained some similar provisions; (*b*) he was unmarried and unwilling to marry anyone else, II. 7. 7; (*c*) she was clearly unmarried, for among all the objects of his jealousy Propertius makes no mention of a husband; (*d*) the incident of the Illyrian praetor (I. 8; II. 16) likewise shows that she was a courtesan, as also does IV. 5. if, as is probable, the girl, who is being instructed by the *lena* Acanthis, is to be identified with Cynthia. She may perhaps have been descended from a respectable family. The line *splendidaque a docto fama refulget avo* (III. 20. 8) suggests that she may have been descended from the poet Hostius, who flourished about the time of the Gracchi, and wrote an epic on the Illyrian war of 178 B.C.. It may, however, have been no more than a false claim on her part or a lying compliment on the part of her lover. She had a charming gift for singing, dancing and poetry (I. 2. 27–30; II. 3. 17–22), was tall with yellow hair (II. 2. 5–8) and black eyes (II. 12. 23), lived at Tibur (III. 16, 1; IV. 7. 85), and seems to have been older than Propertius (II. 18. 20). It is impossible to trace the history of the *liaison* with any preciseness. Propertius seems to have stepped into the place of a faithless lover (II. 20). Love's

[1] See Marquardt, *Privatsleben*, p. 86. Mayor *Juv.* V. 169.

course was not smooth as neither party was faithful, and on one occasion there was a breach for a whole year owing to some peccadillo on the part of the poet (III. 16. 9). But the quarrel was made up, and he claims, though disputes and recriminations seem to have been frequent, in the last elegy of Book III. where he finally breaks with her, to have served her faithfully for five years.[1] In Book IV. Cynthia appears by name in only two poems (7 and 8), though there is probably a reference to her in 5. From 7 we learn that she died in poverty neglected by all.

If we turn from the history of the poet's love to that of his verse, we find that our *data* are almost equally uncertain.

Book I.

El. 1 is probably written about 29; vide infra and introd. note ad loc.

6 can hardly be earlier than 27; cf. *l.* 19, note.

8 is probably after 27 B.C.; cf. introd. note ad loc.

Book II.

El. 1 is written in all probability later than any poem in the first book. The fact that here Maecenas is mentioned for the first time as the poet's patron, suggests that Propertius was introduced to the circle of Maecenas as the result of the success of the first book.

7 refers to a marriage law generally supposed to have been enacted about 28 B.C.; cf. introd. note ad loc.

10 can hardly have been written earlier than 25 B.C. or later than 23 B.C.; cf. introd. note ad loc.

16 must be at least a year later than I. 8 and may well be more.

20. From *l.* 23 we may infer that this elegy was written about seven months after the publication of the first book.

31 may be dated by its reference to the opening of the Temple of Apollo on the Palatine (28 B.C.).

34 was written not more than a few years after the death of Cornelius Gallus in 27 B.C.: cf. *l.* 91.

Book III.

El. 18 is a lament for the young Marcellus, who died in 23 B.C.

4, 9, and 12 all refer to the impending expedition against

[1] Perhaps the most satisfactory solution of the problem is to regard the poet's connexion with Cynthia as having begun in 32 or 31 B.C. and to have continued without a serious break till 29 B.C. 29 B.C. may be regarded as the year of separation referred to in III. 16. 9, and therefore probably the date of I. 1: vide introd. note. The five faithful years (cf. III. 25. 3) will follow, the final rupture taking place in 23. The fact that poems such as II. 23–25 were written in all probability during this period is not a serious obstacle to this theory. They do not, it is true, represent him as a faithful lover; but one must not exact too high a standard of truth from an erotic poet when he protests his unswerving fidelity.

Parthia, which actually took place in 20 B.C. They may perhaps be dated 23–21 B.C.

The evidence is so slight that the date of the publication of these three books cannot be precisely ascertained. But we shall probably not be far from the truth if we assign the publication of Bk. I. to 26 B.C.; Bk. II. to 24 B.C. or the opening of 23 B.C.; Bk. III. to 22 or even 21 B.C.[1]

Book IV. is demonstrably far later than the first three books.

El. 3 clearly belongs to 21 or 20 B.C., as the Parthian expedition has already started.

6 is dated 16 B.C. by its reference to the Actian games.

11 must be of approximately the same date, as it is a lament for Cornelia, who died in the consulship of her brother Cornelius Scipio (16 B.C.); cf. *l.* 66.

Book IV. was therefore published not earlier than 16 B.C.

Such I believe to be approximately the few ascertainable dates in the life of Propertius; no certainty can be claimed for such a scheme: many others have been proposed (cf. Plessis *Études sur Prop., Chronologie*): at least we may claim that it presents no serious difficulty. As to the latter years of his life we know nothing; it is not improbable that he died soon after the publication of Bk. IV. But we cannot base any very strong argument on the silence of his muse. He may even have married and had children. Pliny the Younger (l.c.) says of Passennus Paullus *inter maiores Propertium numerat.* All that we can say with certainty is that he was dead by 2 A.D. For in Ovid's *Remedium Amoris* (published at that date) *l.* 764 we get the line *et tibi cuius opus Cynthia sola fuit.* Among his friends he counted Ovid (cf *Trist.* IV. 10. 45. *saepe suos solitus recitare Propertius ignes | iure sodalicii qui mihi iunctus erat.*) Aelius Gallus (I. 5), the Iambic poet Bassus (I. 4), the epic poet Ponticus (I. 7), the poet Tuscus (II. 22, 2 *Demophoon*) and Maecenas. To these may be added an unknown poet whom he presents to us under the pseudonym Lynceus.

The references to Propertius in ancient literature are few and of little importance. Quintilian merely says of him that some prefer him to Tibullus (X. 1. 93), while it is surmised with some probability that the poet mentioned by Horace (Ep. II. 2. 91 seq.) in no very complimentary manner may be Propertius.

qui minus argutos vexat furor iste poetas ?
carmina compono, hic elegos. mirabile visu

[1] The metre of Book III. is much closer to that of Book IV. than to that of Book II., which may perhaps indicate a yet later date for the publication of Book III. But apart from this there is no evidence for a later date, and to insist on such a date would be rash. Such metrical development might well be due to a sudden change of view on the part of the poet or to the suggestion of some friendly critic.

caelatumque novem Musis opus ! adspice primum,
quanto cum fastu, quanto molimine circum
spectemus vacuam Romanis vatibus aedem ;
mox etiam, si forte vacas, sequere et procul audi,
quid ferat et quare sibi nectat uterque coronam.
caedimur et totidem plagis consumimus hostem
lento Samnites ad lumina prima duello.
discedo Alcaeus puncto illius ; ille meo quis ?
quis nisi Callimachus ? si plus adposcere visus,
fit Mimnermus et optivo cognomine crescit.
multa fero, ut placem genus irritabile vatum.

It is almost impossible to believe that Horace when he wrote these lines can have had any poet in his mind other than the writer who claimed to be the Roman Callimachus (IV. 1. 64).[1]

The one point that is really striking about other references to Propertius in classical authors is the extraordinary prominence which is given by them to the poems inspired by Cynthia (cf. Ov. *Rem. Am.* l.c.: Mart. 8. 73. 5, *Cynthia te vatem fecit lascive Properti*, 14. 189, *Cynthia facundi carmen iuvenale Properti*). There are but few of the poems of Propertius addressed to Cynthia that to modern taste can be said to rise above the level of minor poetry. From the erotic standpoint the first book stands high above the rest, and yet it contains but one poem (El. 3) of those addressed to Cynthia that would deserve a place in a Latin Anthology. In the second book we miss the freshness that characterized the first. Of the Cynthia poems, II. 13. A. and perhaps II. 12 alone reach any considerable height. In Book III. there is a still further deterioration in the purely erotic elegies. There are indications that his passion has cooled, and only in the last two elegies is there any real depth of feeling. There the tone is one of bitter disillusionment, and serves but to show up the sordid side of his attachment. It is only in Book IV. that his passion for Cynthia carries him to the heights of greatness. There is a fire and a depth of feeling in the poem (IV. 7) where the ghost of Cynthia appears to him and reproaches him for his oblivion and neglect, which hitherto has appeared only in isolated lines, like the immortal *transicit et fati litora magnus amor*. Even here it is perhaps not the memory of his passion for Cynthia

[1] The reference to Mimnermus would moreover be appropriate, both as regards the tone of Propertius' elegies and the opinion which he expresses of that poet (cf. I. 9. 10) : we may perhaps go further and with Postgate (cf. Sel. Eleg. of Prop. p. xxxiii.) see in *caelatumque novem musis opus* a suggestion of phrases such as III. 1. 17 *opus hoc de monte sororum detulit intacta pagina nostra via :* while in *sibi nectat uterque coronam* we may have a hit at uses of this metaphor such as III. 1. 19 *mollia Pegasides vestro date serta poetæ :* IV. 10. 4. *non iuvat e facili lecta corona iugo :* finally, as Prof. Postgate points out, "*fastu* and *molimine* just hit the impression which the style of Propertius would make on an unfavourable observer."

to which the greatness of the poem is primarily due. It springs rather from the fact that of all the poets of Rome Propertius is most profoundly influenced and inspired by the thoughts of death and the underworld. If he lacks the direct pathos of Lucretius or Catullus, or the glamour with which Vergil invests the underworld, if there is little of the more delicate feeling of *sunt lacrimae rerum* in Propertius, he has yet a power of depicting the "horror of great darkness" and the futility of human struggles, that is unrivalled in Latin poetry. There are two elegies in Book IV., the seventh and the yet more famous eleventh, the proud lament of Cornelia, which reach an almost Dantesque sublimity ; and almost if not fully equal to these two wonderful poems is the lament for Paetus (III. 7).

It is perhaps in this aspect of his genius that we may find the key alike to his weakness and his strength in the great bulk of his erotic poetry. Dowered by nature with a gloomy temperament, he lacked the humour and the lightness of touch required to adorn the story of his passion : he leaves us only too much aware of its sordidness and squalor. In the eighth elegy of Book IV. alone does he show any of the lightness of touch and the cynical humour which won immortality for Ovid ; and yet, while the lack of these qualities produces effects which can only repel, there is something in his love poems which atones for much of their faults. Alone of ancient erotic poets, with the exception of Sappho and Catullus, he gives us the impression of a striking, living personality. Though he lacks the marvellous grace of Ovid, or Meleager, we get, in spite of his weaknesses, a far more vivid impression of the personality of Propertius. He may perhaps call for a lesser meed of admiration, he at least awakens a deeper and truer interest.

The same point may perhaps be further illustrated by a consideration of his metre. Alone of Roman elegiac poets he shows an appreciation of the heights to which his chosen metre was capable of rising. At times he invests it with the dignity of the heroic hexameter. But here again he has the defects of his qualities, he cannot adapt his metre to circumstances ; where he is not dignified or strongly passionate he is heavy, and his verse is apt to drag where dragging is least pardonable.

I have spoken of his erotic poetry and of his threnodies. A third class, the mythological poem, remains to be considered. Five elegies of the last book, 2, 4, 6, 9, 10, may be taken as typical. In those elegies he is probably inspired by the *Aetia* of Callimachus, and is almost certainly the inspirer of Ovid's *Fasti*. With both these poets he is in marked contrast. Ovid said truly of Callimachus, *quamvis ingenio non valet, arte valet* ; the remark might almost equally apply to himself : but of Propertius, on the other hand, it might almost be said *ingenio valet, non arte*. There

is more of the true Roman dignity and force about him, and at times he can rouse our interest and enthusiasm, where Ovid only amuses the casual reader and interests the archaeologist. But when Propertius is merely learned, his inferiority is equally marked: the *ingenium* is stifled, and the *ars*, in which Ovid excels, is in his case inadequate. By the irony of fate the disciple of Callimachus only achieved real greatness when he departed most markedly from the style of his master.

And finally, when all is said and done, whatever be the view we may take of the state of the text that has come down to us, it would be rash to deny that Propertius is obscure alike in diction, allusion, and thought. He is the poet of passion rather than reason, and when the passion is not at fever heat we feel the lack of the latter quality only too painfully.

To sum up this brief and inadequate account of the genius of Propertius—inadequate, for the genius of Propertius admits of infinite analysis—it may be said that while he does not maintain ἐξωμαλισμένα ὕψη καὶ ἰζήματα μηδαμοῦ λαμβάνοντα, while his average level is scarcely higher than that of Tibullus and infinitely lower than that of Ovid, he reaches heights—on rare occasions—to which neither of those poets ever approached, and which have been surpassed among Roman poets only by Lucretius, Vergil and Catullus.

Note.—There has perhaps been a tendency to lay too much stress on the use of long endings to the pentameter as contributing to the dignity of the metre. While the effect of the long ending is often remarkable (e.g., I, 7. 1–20: 20. 30–42), Propertius' finest effects are reached with the short ending (e.g. III, 7. 12, *nunc tibi pro tumulo Carpathium omne mare est.* IV, 11. 46, *viximus insignes inter utramque facem*), and he would be a bold critic who would assert that technically there is any falling off in the metre of the fourth book, where the long ending is almost entirely abandoned. More remarkable than any effect produced by a long ending to the pentameter is that produced by the spondaic hexameter, *sunt apud infernos tot milia formosarum* (II. 28. 49).

A distinct decrease in the use of the long ending to the pentameter may be noticed in the second book, with a remarkable drop when we come to the third and fourth; the figures are approximately.

Bk. I.	5	syllable endings	9
	4	,, ,,	86
	3	,, ,,	26
Bk. II.	5	syllable endings	8
	4	,, ,,	55
	3	,, ,,	10
Bk. III.	4	syllable endings	6
Bk. IV.	4	syllable endings	3
	3	,, ,,	1

IV.—THE MSS.

The chief MSS. of Propertius are six in number.

(1) Codex Neapolitanus (N), now at Wolfenbüttel (Gud. 224). It contains the whole of the works of Propertius with the excep-

tion of IV. 11. 11–76, four pages having been lost. It is now generally agreed that it was written in cent. XII, while Dr. M. R. James has recently (*Class. Rev.*, XVII. 462) shown that it is probably of German origin. On the last page of the MS., " in a hand certainly not Italian, of cent. XIII at latest " is written " *goeric* (perhaps *goericus*)." Now Goeric was a bishop of Metz in the seventh century and his cult is highly local. Dr. James regards the inscription *goeric* as a " *probatio pennae*. The writer by way of trying his pen scribbled a name that was familiar to him. . . . a name which would only be borne by someone living within the very limited sphere of influence of Goeric." The MS. subsequently passed into Italy. It seems to have been at Florence in the fifteenth century, since on the last page is found the name Manetta, which has been plausibly interpreted as indicating that the codex once belonged to Giannozzo Manetti, a Florentine scholar (cent. XV). It then passed to Naples, where it remained till the seventeenth century, when it was brought to Wolfenbüttel by Marquard Gude (died 1689).

The elegies are distinguished from one another by coloured initials only, no space being left between poem and poem.

(2) Codex Vossianus 38 (A), now at Leyden. This MS. is but a fragment, consisting of sixteen leaves and containing only Bk. I and the first sixty-two lines of II. 1. It was written in cent. XIV, according to Baehrens about 1360. More recent investigators are, however, inclined to refer it to the very opening of the century (cf. *Class. Rev.*, IX. p. 184 n. " The Vossianus was written about 1300 and just as likely before as after it." Sir E. Maunde Thompson). It leaves no interval between the elegies, but indicates a new elegy not only by coloured initial letters, but by a title written in the margin.

(3) Codex Laurentianus (F), now at Florence (plut. 36, 49). It contains the whole of Propertius and must have been written at the close of cent. XIV or the very opening of cent. XV. At the end of the MS. are written the words *Liber Colucii pyerii*. Coluccio Salutato was a distinguished Florentine statesman who died 1406. In 1374 he writes expressing his desire to acquire a MS. of Propertius from the library of the poet Petrarch. It has been supposed with some probability that F is a copy of the Petrarch MS. The MS. has been corrected and variants recorded by various later hands.

(4) Codex Daventriensis 1792 (D), now at Deventer. It contains the whole of Propertius, with the exception of I.1—2. 14, the opening page having been lost. It was written during cent. XV, according to Baehrens between 1410 and 1420.

(5) Codex Ottoboniano-Vaticanus 1514 (V), now in the Vatican. It contains the whole of Propertius, and dates from the fifteenth century. Baehrens regarded it as belonging to the close of the

fourteenth century; more recent investigators (see Plessis, *Études*, p. 21) agree in placing its date about 1450. The variants and corrections by a later hand are of occasional value.

(6) Codex Holkhamicus (L), now in the library of the Earl of Leicester at Holkham. It was first collated by Dr. J. P. Postgate. It contains Propertius from II. 21. 3 onwards, "the first quire and the first leaf of the second quire having been lost." The date is given in the subscription as 1421. With this MS. are bound up some of the Latin Epistles of Petrarch in the same handwriting, perhaps, as Dr. Postgate suggests, an indication that it was copied from the MS. of Propertius known to have been possessed by Petrarch.

Two other MSS. may be mentioned as of some value, where N fails us (IV. 11. 17–76).

(*a*) Codex Parisinus 8233, sometimes styled Memmianus (μ) written in 1465.

(*b*) Codex Urbinas 641 (υ) cent. XV.

In addition to the above are a large number of fifteenth century MSS. (ς). It is possible that under this convenient symbol may lurk some MS. of value to the Propertian critic. Those hitherto collated have no independent value and are largely interpolated.

Of the six chief MSS. mentioned above, AF and DV fall into two distinct groups or families. N, while in the main agreeing with AF, has certain elements in common with DV, but also contains readings derived from some peculiar and unknown source. L, while on the whole agreeing very closely with F, contains other elements bringing it into connexion with N and DV. The general resemblance between L and F is so close as to make Professor Postgate's suggestion that F and L were both copied from the same *exemplar* (probably the Petrarch MS.) almost certain. L must, however, have been copied at a later date after the *exemplar* had been corrected from some MS. belonging in the main to the DV family, which had been in its turn corrected from a MS. closely connected with N. The evidence of DV, where it diverges from the readings of the family AFL, falls into two classes: (1) evidence confirmed by L or N: (2) evidence confirmed by neither. The last, though certainly not to be neglected, must be carefully sifted and received with caution, until it is confirmed from some undiscovered source, since neither D nor V are above suspicion of considerable interpolation. $\mu\upsilon$ though not actually copied from N are both copied from a MS. so closely resembling it that they are of little importance, save with a view of filling the gap in N (iv. 11. 17–76). As to the value of the MSS., N is distinctly the best, though only, as Dr. Postgate points out, *primus inter pares*. It is by far the oldest codex and on internal grounds distinctly the most trustworthy. Alone of Propertian MSS. its unsupported wit-

ness is of very considerable importance. But its complete supremacy can no longer be maintained (cf. Housman. *Journ. Phil.* 41, 42, 43). Next to it on the whole ranks the family AFL. L, while it brings us little that is really new, is valuable as checking the readings of F, an honest but most inaccurate copy of the same *exemplar*. DV, while containing much that is of great value, require to be used on the whole with greater caution.

The main points in the history of the textual criticism of Propertius may be outlined as follows. Previous to Lachmann the MSS. were used promiscuously and uncritically. Lachmann (1816) was the first to treat the MSS. in anything like a scientific spirit. He took as a basis for his text the Neapolitanus and a codex at Groning (Groninganus) of the fifteenth century. Of these he ranked the Groninganus highest. Subsequent critics (Keil, 1843; M. Haupt, 1854) weakened the authority of the Groning MS. by showing evidence of serious corruption. Their work was carried yet further by Heimreich (1863) and C. Rossberg (1877), with the result that by 1880 the Groninganus was almost entirely superseded and overshadowed by N. In that year appeared the epoch-making edition of Baehrens. He showed that AFDV were markedly superior to the Groninganus and all other Italian MSS. of the fifteenth century, and indeed attempted to rank them above N, which he erroneously held to belong to the fifteenth century, and, though not wholly devoid of value, to have been seriously interpolated. This considerably lessened the value of his text, but he had succeeded in placing before the world all or almost all the materials necessary for the construction of the text of Propertius. The integrity and authority of the Neapolitanus were immediately and successfully vindicated by Dr. Friedrich Leo of Berlin (*Rhen. Mus.*, xxxv. pp. 441–7), and Professor Robinson Ellis (*Amer. Journ. of Philol.*, i. pp. 389–400), while M. Plessis (*Études sur Properce*, 1884), M. Pierre de Nolhac and subsequent investigators have conclusively shown that this MS. is not later than the beginning of the thirteenth century and probably belongs to the twelfth. While Baehrens is alone of modern critics of Propertius in rejecting the Neapolitanus as comparatively worthless, there have been very considerable divergences of opinion as to its value. Dr. Leo and Professor Phillimore make it supreme without a serious rival; Dr. Leo indeed rejected AFDV as nothing worth. Solbisky (*de codd. Prop.*, 1882) and M. Plessis have ranked it as superior to AFDV, the former critic rejecting AF as valueless. Professor Housman, in three remarkable articles in the *Journal of Philology* (Nos. 41, 42, 43, 1892), to the mind of the present editor completely disproves the theory of the unrivalled pre-eminence of N.

He went indeed too far in the other direction; denying that there was any one best MS. of Propertius, he placed N on the same level as AFDV. The cause of N was afterwards ably championed, and the value of the newly discovered L demonstrated, by Professor Postgate (*Some MSS. of Propertius*, Cambridge Philological Society), to whose treatise the present writer is almost entirely indebted for the views as to the relative value of the different MSS. given above.

As to the condition of the text that has come down to us, views have widely differed. That it has many corruptions none would deny. The main question, which has chiefly divided editors, is as to how far—quite apart from verbal corruptions—the text has been tampered with or mutilated. The connexion of thought is often obscure, sometimes apparently wholly absent. How far is this to be attributed to the illogicality of the mind of a fervent erotic poet? How far to some early mutilation of his works? On the one side stand editors, such as Rothstein, who regard the obscurity and incoherence of the work as due almost entirely to the carelessness of the poet himself. On the other hand are critics, like Professor Postgate, who endeavour to remove difficulties by a copious use of transposition of lines. Now while there can be little doubt that a recension on the lines of the latter is more stimulating than a highly conservative text, it is open to a serious and almost unanswerable objection, that it is extremely hard to frame any reasonable hypothesis to account for the wholesale mutilation assumed by the copious employment of such methods. Moreover, both the volcanic temperament and the admittedly often imperfect art of Propertius will justify us in allowing a certain amount of incoherence. But making all allowances it is impossible to accept as a whole the text given us by the MSS. The probability is that transposition is the true remedy in not a few cases, but it is a heroic remedy which requires to be applied with the greatest caution. Further, not a little improvement may be effected by the redivision of elegies. The evidence of the MSS. on the division into elegies is admitted by the practice of the most conservative of editors to be most uncertain, and in certain cases there can be little doubt that two elegies have coalesced into one. Of actual *lacunae* there are probably but few. The *via media* is on the whole an editor's safest course. That the text of Propertius should ever reach a very settled condition is scarcely probable; the difficulties are too thorny to enable the critic to hope to make his positions impregnable, and methods of criticism, which would be sound when applied to the works of greater poets, will always seem to many of the admirers of Propertius to be in a greater or less degree inapplicable to his particular case.

V.—ON THE DIVISION OF PROPERTIUS INTO FIVE BOOKS.

Lachmann has caused great confusion in the numbering of the poems of Propertius by dividing the second book into two. His arguments may be summarised as follows :

(1) Some of Propertius' works have been lost, for

(*a*) Fulgentius quotes from him the unknown lines *dividias mentis conficit omnis amor* and *catillata geris vadimonia publicum prostibulum.*

(*b*) Servius (ad Verg. Ecl. 5, 21) quotes *testes sunt sidera nobis*, from Propertius, and (Georg. i. 19) says *alii Triptolemum, alii Osirin volunt, quod magis verum est, ut dicit Propertius vel Tibullus.*

(*c*) Ovid (*Trist.* ii. 465) says : *invenies eadem blandi praecepta Properti*, i.e. instructions *ut possint nuptae fallere ab arte viros.*

None of these passages are, according to Lachmann, to be found in the extant works of Propertius.

(2) There are evident *lacunae* in the first part of Book II, especially about El. 10.

(3) The lines *sat mea sit magno si tres sint pompa libelli | quos ego Persephonae maxima dona feram* (II. 13 A. 25, 26) imply that that elegy should rightly form part of Book III.

He therefore makes the second Book close at the end of El. 9 and assumes that a large portion of it has been lost.

All his arguments may be adequately met.

1. (*a*) The second line quoted by Fulgentius—an unreliable authority—is clearly not Propertian, while though the first or something resembling it may have been written by Propertius, its disappearance from the extant text in no way proves the existence of any large *hiatus.*

(*b*) The first quotation of Servius is only slightly inaccurate : cf. II. 9, 41 *sidera sunt testes.* The second reference is to be found in Tib. I. 7, 29, *primus aratra manu sollerti fecit Osiris.*

(*c*) The *praecepta* mentioned by Ovid may be found in almost any poem where Propertius deals with Cynthia's faithlessness *e.g.* III. 8. 25, 26.

2. The truth of Lachmann's view is a matter of opinion. In the present editor's opinion his theory as to *lacunae* existing at this point is baseless.

3. *libelli* does not necessarily mean *books* ; it may be used quite vaguely in the sense of " poems," " writings " (cf. I. 11, 19 ; III. 2. 15). *tres* need not be taken literally, though *tres libelli* might mean no more than " three elegies." *tres* may equally be regarded as meaning " a few " (cf. IV. 10, 26, *iugera terna Corae*), or as the mystic number three (cf. III. 10, 4).

4. Nonius (p. 169) says of the word *secundare : Propertius elegiarum libro tertio, Iam liquidum nautis aura secundat iter.*

The line actually occurs in III. 21. 14. In view of the general weakness of Lachmann's argument, it seems wanton to suppose *tertio* to be an error for *quarto*.

Lachmann further argued that II. 10 is addressed to Augustus and should form the dedicatory elegy to a new book. Here again we have a statement that is matter for opinion. Few will find Lachmann's statement conclusive, and it may be pointed out that a Dedication to Augustus hardly forms a suitable prelude to a book, which contains little but amatory verse of not too respectable a character.

We may therefore confidently reject Lachmann's division into five books. (For a detailed discussion see Plessis, *Études*).

V.—EDITIONS, ETC., OF PROPERTIUS.

The most valuable commentaries on Propertius are on the whole the following.

Beroaldus. Bologna, 1487.
Passerat. Paris, 1608.
Volpi. Padua, 1755.
Lachmann. Leipzig, 1816.
Hertzberg. Halle, 1842.
Postgate. *Select Elegies.* London, 1885 (2nd ed.).
Ramsay. *Select Elegies.* Oxford, 1887.
Rothstein. Berlin, 1898.

To these perhaps Paley's edition (2nd ed., London, 1872), may be added as being the only complete English commentary.

Of texts the more important are—

Lachmann. Berlin, 1829.
Baehrens. Leipzig, 1880.
Palmer, London, 1881.
Vahlen's revision of Haupt's text, Leipzig, 1885.
Postgate. *Corpus Poet. Lat.* London, 1894.
Phillimore. Oxford, 1901.

Treatises on Propertius are exceedingly numerous. The most serviceable to the student are perhaps the following:

Haupt. *Opuscula.*
Plessis. *Études sur Properce.* Paris, 1886.
Solbisky. *de codd. Prop.* Weimar, 1882.
Rossberg. *Lucubrationes Propertianae.* Stade, 1877.
Housman. *Journal of Philology.* Vol. 16. 21 and 22.
Postgate. *Some MSS. of Propertius.* (Camb. Philol. Society, iv. 1.)
Sellar. *Roman Poetry under Augustus : Elegiac Poets.* Oxford.

For full bibliographies, see Teuffel's *History of Latin Literature*, Plessis' *Études*, and the prolegomena to Baehren's text.

SIGLA.

N —Codex Neapolitanus.
A —Codex Vossianus.
F —Codex Florentinus.
L —Codex Holkhamicus.
D —Codex Daventriensis.
V —Codex Ottoboniano-Vaticanus.
O —Codicum horum consensus.
n f l d v —in his codicibus alterae manus.
μ —Codex Memmianus.
v —Codex Urbinas.
ς —Codices deteriores.

SEXTI PROPERTI ELEGIARVM

LIBER PRIMVS

I

Cynthia prima suis miserum me cepit ocellis,
contactum nullis ante cupidinibus.
tum mihi constantis deiecit lumina fastus
et caput impositis pressit Amor pedibus,
donec me docuit castas odisse puellas
improbus, et nullo vivere consilio.
et mihi iam toto furor hic non deficit anno,
cum tamen adversos cogor habere deos.
Milanion nullos fugiendo, Tulle, labores
saevitiam durae contudit Iasidos.
nam modo Partheniis amens errabat in antris,
* * * * *
ibat et hirsutas ille videre feras;
ille etiam Hylaei percussus verbere rami
saucius Arcadiis rupibus ingemuit.
ergo velocem potuit domuisse puellam:
tantum in amore preces et benefacta valent.
in me tardus Amor non ullas cogitat artes,
nec meminit notas, ut prius, ire vias.
at vos, deductae quibus est fallacia lunae
et labor in magicis sacra piare focis,
en agedum dominae mentem convertite nostrae,
et facite illa meo palleat ore magis.
tunc ego crediderim vobis et sidera et amnes
posse Cytaeines ducere carminibus.
aut vos, qui sero lapsum revocatis, amici,
quaerite non sani pectoris auxilia.
fortiter et ferrum saevos patiemur et ignes,
sit modo libertas quae velit ira loqui.
ferte per extremas gentes et ferte per undas,
qua non ulla meum femina norit iter:

I. 1 fecit *AF.* 7 totis *V:* annis *AV:* 9 Minalion *O, corr. Volscus.* 11 *post hunc duo versus intercidisse vidit Housman.* 13 Hylaei *Volscus:* hyllei *S:* psilli *O.* verbere *Baehrens:* vulnere *NV:* arbore *A.F,* 16 preces *fortasse corruptum:* fides *Fonteine.* 24 Cytaeines *Hertzberg:* cyt(h)alinis *O:* citainis *et* citeinis *S.* 25 aut *Hemsterhuys:* at *f:* et *O.*

vos remanete, quibus facili deus annuit aure,
sitis et in tuto semper amore pares.
in me nostra Venus noctes exercet amaras,
et nullo vacuus tempore defit Amor.
hoc, moneo, vitate malum : sua quemque moretur
cura, neque assueto mutet amore locum.
quod si quis monitis tardas adverterit aures,
heu referet quanto verba dolore mea !

II

Qvid iuvat ornato procedere, vita, capillo
et tenues Coa veste movere sinus ?
aut quid Orontea crines perfundere murra,
teque peregrinis vendere muneribus,
naturaeque decus mercato perdere cultu,
nec sinere in propriis membra nitere bonis ?
crede mihi, non ulla tuae est medicina figurae :
nudus Amor formae non amat artificem.
aspice quos summittat humus formosa colores,
ut veniant hederae sponte sua melius,
surgat et in solis formosius arbutus antris,
et sciat indociles currere lympha vias.
litora nativis persuadent picta lapillis,
et volucres nulla dulcius arte canunt.
non sic Leucippis succendit Castora Phoebe,
Pollucem cultu non Hilaira soror ;
non, Idae et cupido quondam discordia Phoebo,
Eveni patriis filia litoribus ;
nec Phrygium falso traxit candore maritum
avecta externis Hippodamia rotis :
sed facies aderat nullis obnoxia gemmis,
qualis Apelleis est color in tabulis.
non illis studium vulgo conquirere amantes :
illis ampla satis forma pudicitia.
non ego nunc verear ? ne sim tibi vilior istis !
uni si qua placet, culta puella sat est ;
cum tibi praesertim Phoebus sua carmina donet
Aoniamque libens Calliopea lyram,
unica nec desit iucundis gratia verbis,
omnia quaeque Venus, quaeque Minerva probat.
his tu semper eris nostrae gratissima vitae,
taedia dum miserae sint tibi luxuriae.

II. 7 tua est *NAF.* 10 ut *Itali :* et *O.* 13 perlucent *vel* collucent *S* : praefulgent *Baehrens* : resplendent *Postgate* : *similia alii.* 16 telaria *et similia O* : *corr. n.* 17 ida *O. corr. nf.* 18 Eveni *nfv :* evenit *vel* et venit *O.* 23 aquirere *AF.* 25 verear ? *Jacob* ; vereor *O.* 29 dictis *DV.*

III

Qvalis Thesea iacuit cedente carina
languida desertis Gnosia litoribus;
qualis et accubuit primo Cepheia somno
libera iam duris cotibus Andromede;
nec minus assiduis Edonis fessa choreis
qualis in herboso concidit Apidano:
talis visa mihi mollem spirare quietem
Cynthia non certis nixa caput manibus,
ebria cum multo traherem vestigia Baccho,
et quaterent sera nocte facem pueri.
hanc ego, nondum etiam sensus deperditus omnes,
molliter impresso conor adire toro;
et quamvis duplici correptum ardore iuberent
hac Amor hac Liber, durus uterque deus,
subiecto leviter positam temptare lacerto
osculaque admota sumere et arma manu,
non tamen ausus eram dominae turbare quietem,
expertae metuens iurgia saevitiae;
sed sic intentis haerebam fixus ocellis,
Argus ut ignotis cornibus Inachidos.
et modo solvebam nostra de fronte corollas
ponebamque tuis, Cynthia, temporibus;
et modo gaudebam lapsos formare capillos;
nunc furtiva cavis poma dabam manibus;
omniaque ingrato largibar munera somno,
munera de prono saepe voluta sinu;
et quotiens raro duxti suspiria motu,
obstupui vano credulus auspicio,
ne qua tibi insolitos portarent visa timores,
neve quis invitam cogeret esse suam:
donec diversas praecurrens luna fenestras,
luna moraturis sedula luminibus,
compositos levibus radiis patefecit ocellos.
sic ait in molli fixa toro cubitum:
'tandem te nostro referens iniuria lecto
alterius clausis expulit e foribus?
namque ubi longa meae consumpsti tempora noctis,
languidus exactis, ei mihi, sideribus?
o utinam tales perducas, improbe, noctes,
me miseram quales semper habere iubes!
nam modo purpureo fallebam stamine somnum,
rursus et Orpheae carmine fessa lyrae;

III. 7 spirare *nfv*: sperare *O*. 12 cogor *V*. 16 et arma *O*: iara *Palmer*: avara *Baehrens*. 27 duxti *5*: duxit *O*. 29 sibi *DV*. 30 cogerit *AFDV*. 31 praecurrens *ANF*: percurrens *DV*. 39 producas *ed. Gryphiana*.

interdum leviter mecum deserta querebar
externo longas saepe in amore moras :
dum me iucundis lapsam sopor impulit alis.
illa fuit lacrimis ultima cura meis.'

IV

Qvid mihi tam multas laudando, Basse, puellas
mutatum domina cogis abire mea ?
quid me non pateris vitae quodcumque sequetur
hoc magis assueto ducere servitio ?
tu licet Antiopae formam Nycteidos, et tu
Spartanae referas laudibus Hermionae,
et quascumque tulit formosi temporis aetas ;
Cynthia non illas nomen habere sinat :
nedum, si levibus fuerit collata figuris,
inferior duro iudice turpis eat.
haec sed forma mei pars est extrema furoris ;
sunt maiora, quibus, Basse, perire iuvat ;
ingenuus color et multis decus artibus, et quae
gaudia sub tacita dicere veste libet.
quo magis et nostros contendis solvere amores,
hoc magis accepta fallit uterque fide.
non impune feres : sciet haec insana puella
et tibi non tacitis vocibus hostis erit ;
nec tibi me post haec committet Cynthia nec te
quaeret ; erit tanti criminis illa memor,
et te circum omnes alias irata puellas
differet : heu nullo limine carus eris.
nullas illa suis contemnet fletibus aras,
et quicumque sacer, qualis ubique, lapis.
non ullo gravius temptatur Cynthia damno,
quam sibi cum rapto cessat amore deus :
praecipue nostri. maneat sic semper, adoro,
nec quicquam ex illa quod querar inveniam !

V

Invide, tu tandem voces compesce molestas
et sine nos cursu, quo sumus, ire pares !
quid tibi vis, insane ? meos sentire furores ?
infelix, properas ultima nosse mala,
et miser ignotos vestigia ferre per ignes,
et bibere e tota toxica Thessalia.
non est illa vagis similis collata puellis :
molliter irasci non solet illa tibi.

43 graviter . . . loquebar *DV*. IV. 14 ducere $\mathcal{S}$. 22 differet *N* : differt *AF* ; deferet *DV*. 27 nostro $\mathcal{S}$. V. 8 sciet $\mathcal{S}$: volet *Palmer*.

quod si forte tuis non est contraria votis,
at tibi curarum milia quanta dabit !
non tibi iam somnos, non illa relinquet ocellos :
illa feros animis alligat una viros.
a, mea contemptus quotiens ad limina curres,
cum tibi singultu fortia verba cadent,
et tremulus maestis orietur fletibus horror,
et timor informem ducet in ore notam,
et quaecumque voles fugient tibi verba querenti,
nec poteris, qui sis aut ubi, nosse miser.
tum grave servitium nostrae cogere puellae
discere et exclusum quid sit abire domum ;
nec iam pallorem totiens mirabere nostrum,
aut cur sim toto corpore nullus ego.
nec tibi nobilitas poterit succurrere amanti :
nescit Amor priscis cedere imaginibus.
quod si parva tuae dederis vestigia culpae,
quam cito de tanto nomine rumor eris !
non ego tum potero solacia ferre roganti,
cum mihi nulla mei sit medicina mali ;
sed pariter miseri socio cogemur amore
alter in alterius mutua flere sinu.
quare, quid possit mea Cynthia, desine, Galle,
quaerere : non impune illa rogata venit.

VI

Non ego nunc Hadriae vereor mare noscere tecum,
Tulle, neque Aegaeo ducere vela salo,
cum quo Rhipaeos possim conscendere montes
ulteriusque domos vadere Memnonias ;
sed me complexae remorantur verba puellae,
mutatoque graves saepe colore preces.
illa mihi totis argutat noctibus ignes,
et queritur nullos esse relicta deos ;
illa meam mihi iam se denegat, illa minatur,
quae solet irato tristis amica viro.
his ego non horam possum durare querelis :
a pereat, si quis lentus amare potest !
an mihi sit tanti doctas cognoscere Athenas
atque Asiae veteres cernere divitias,
ut mihi deducta faciat convicia puppi
Cynthia et insanis ora notet manibus,

9 tuis *nv* : ruis *O* : votis *n* : nostris *O*. 31 quid *DV* : quod *AFN*.
VI. 4 domo . . . Memnonia *Lachmann*. 6 colore *N* : dolore *ADVF*.
10 ingrato *Itali*.

osculaque opposito dicat sibi debita vento,
et nihil infido durius esse viro ?
tu patrui meritas conare anteire secures,
et vetera oblitis iura refer sociis.
nam tua non aetas umquam cessavit amori,
semper et armatae cura fuit patriae ;
et tibi non umquam nostros puer iste labores
afferat et lacrimis omnia nota meis !
me sine, quem semper voluit fortuna iacere,
hanc animam extremae reddere nequitiae.
multi longinquo periere in amore libenter,
in quorum numero me quoque terra tegat.
non ego sum laudi, non natus idoneus armis :
hanc me militiam fata subire volunt.
at tu seu mollis qua tendit Ionia, seu qua
Lydia Pactoli tingit arata liquor ;
seu pedibus terras seu pontum carpere remis
ibis, et accepti pars eris imperii.
tum tibi si qua mei veniet non immemor hora,
vivere me duro sidere certus eris.

VII

Dvm tibi Cadmeae dicuntur, Pontice, Thebae
armaque fraternae tristia militiae,
atque, ita sim felix, primo contendis Homero,
(sint modo fata tuis mollia carminibus :)
nos, ut consuemus, nostros agitamus amores,
atque aliquid duram quaerimus in dominam ;
nec tantum ingenio quantum servire dolori
cogor et aetatis tempora dura queri.
hic mihi conteritur vitae modus, haec mea fama est,
hinc cupio nomen carminis ire mei.
me laudent doctae solum placuisse puellae,
Pontice, et iniustas saepe tulisse minas ;
me legat assidue post haec neglectus amator,
et prosint illi cognita nostra mala.
te quoque si certo puer hic concusserit arcu,
(quod nolim nostros evoluisse deos,)
longe castra tibi, longe miser agmina septem
flebis in aeterno surda iacere situ ;
et frustra cupies mollem componere versum,
nec tibi subiciet carmina serus Amor.
tum me non humilem mirabere saepe poetam,
tunc ego Romanis praeferar ingeniis ;

17 dedita *DV*. 32 cingit *DV*. VII. 7 nec tamen *AF*. 16 quod nolim (nollim *N*) *O* : evoluisse. *vet. codex Beroaldi* : eviolasse *O* : te violasse *Itali* : *quo accepto*, quam nolis *Heinsius*.

nec poterunt iuvenes nostro reticere sepulcro
'ardoris nostri, magne poeta, iaces.'
tu cave nostra tuo contemnas carmina fastu:
saepe venit magno fenore tardus Amor.

VIII

Tvne igitur demens, nec te mea cura moratur?
an tibi sum gelida vilior Illyria?
et tibi iam tanti, quicumque est, iste videtur,
ut sine me vento quolibet ire velis?
tune audire potes vesani murmura ponti
fortis, et in dura nave iacere potes?
tu pedibus teneris positas fulcire pruinas,
tu potes insolitas, Cynthia, ferre nives?
o utinam hibernae duplicentur tempora brumae,
et sit iners tardis navita Vergiliis,
nec tibi Tyrrhena solvatur funis harena,
neve inimica meas elevet aura preces!
atque ego non videam tales subsidere ventos,
cum tibi provectas auferet unda rates,
ut me defixum vacua patiatur in ora
crudelem infesta saepe vocare manu!
sed quocumque modo de me, periura, mereris,
sit Galatea tuae non aliena viae:
utere felici praevecta Ceraunia remo;
accipiat placidis Oricos aequoribus.
nam me non ullae poterunt corrumpere, de te
quin ego, vita, tuo limine verba querar;
nec me deficiet nautas rogitare citatos
'dicite, quo portu clausa puella mea est?'
et dicam 'licet Artaciis considat in oris,
et licet Hylaeis, illa futura mea est.'

VIII A

Hic erat! hic iurata manet! rumpantur iniqui!
vicimus: assiduas non tulit illa preces.
falsa licet cupidus deponat gaudia livor:
destitit ire novas Cynthia nostra vias.

23, 24 *post* 10 *transp. Housman fortasse recte.* VIII. 1 culpa *AF*. 7 sulcare Σ: pruinas *DV*: ruinas *AFN*. 15, 16 *transp. Scaliger post* 12. 15 ut *Rothstein*: et *O*: patiatur *O*: patietur Σ: in ora *NAF*: arena *DV* (*ex* 11), 19 utere *DV*: ut te *NAF*: provecta *DV*: per saeva Σ. 21 de te O: taedae Σ. 22 vera *Passerat*: acerba *Scaliger*: loquar *DV*. 25 Artaciis *Palmer*: Atraciis *et similia O* (Atraciis licet haec *DV*). 26 hylaeis *AF*: ellaeis *DV*: hileis *N*: eleis Σ. VIIIA. 27 *separat Lipsius, continuant O*: erat *NAF*: erit *DV*.

illi carus ego et per me carissima Roma
dicitur, et sine me dulcia regna negat.
illa vel angusto mecum requiescere lecto
et quocumque modo maluit esse mea,
quam sibi dotatae regnum vetus Hippodamiae,
et quas Elis opes ante pararat equis.
quamvis magna daret, quamvis maiora daturus,
non tamen illa meos fugit avara sinus.
hanc ego non auro, non Indis flectere conchis,
sed potui blandi carminis obsequio.
sunt igitur Musae, neque amanti tardus Apollo,
quis ego fretus amo : Cynthia rara mea est !
nunc mihi summa licet contingere sidera plantis :
sive dies seu nox venerit, illa mea est !
nec mihi rivalis firmos subducit amores :
ista meam norit gloria canitiem.

IX

Dicebam tibi venturos, irrisor, amores,
nec tibi perpetuo libera verba fore :
ecce iaces supplexque venis ad iura puellae,
et tibi nunc quaevis imperat empta modo.
non me Chaoniae vincant in amore columbae
dicere, quos iuvenes quaeque puella domet.
me dolor et lacrimae merito fecere peritum :
atque utinam posito dicar amore rudis !
quid tibi nunc misero prodest grave dicere carmen
aut Amphioniae moenia flere lyrae ?
plus in amore valet Mimnermi versus Homero :
carmina mansuetus levia quaerit Amor.
i quaeso et tristes istos compone libellos,
et cane quod quaevis nosse puella velit !
quid si non esset facilis tibi copia ? nunc tu
insanus medio flumine quaeris aquam.
necdum etiam palles, vero nec tangeris igni :
haec est venturi prima favilla mali.
tum magis Armenias cupies accedere tigres
et magis infernae vincula nosse rotae,
quam pueri totiens arcum sentire medullis
et nihil iratae posse negare tuae.
nullus Amor cuiquam faciles ita praebuit alas,
ut non alterna presserit ille manu.

45 firmos *Rossberg* : summos *AF* : somnus *D* : certos *N* : subducet *f*.
IX. 4 quaevis *O* : quovis *v* : quidvis *Postgate*. 12 lenia *S*. 15 quid *AFN* : quod *DV*. 20 vincula nosse *AFN* : noscere vincla *DV*.

nec te decipiat, quod sit satis illa parata :
  acrius illa subit, Pontice, si qua tua est,
quippe ubi non liceat vacuos seducere ocellos,
  nec vigilare alio nomine cedat Amor.
qui non ante patet, donec manus attigit ossa :
  quisquis es, assiduas a fuge blanditias !
illis et silices et possint cedere quercus,
  nedum tu possis, spiritus iste levis.
quare, si pudor est, quam primum errata fatere :
  dicere quo pereas saepe in amore levat.

X

O IVCVNDA quies, primo cum testis amori
  affueram vestris conscius in lacrimis !
o noctem meminisse mihi iucunda voluptas,
  o quotiens votis illa vocanda meis,
cum te complexa morientem, Galle, puella
  vidimus et longa ducere verba mora !
quamvis labentes premeret mihi somnus ocellos
  et mediis caelo Luna ruberet equis,
non tamen a vestro potui secedere lusu :
  tantus in alternis vocibus ardor erat.
sed quoniam non es veritus concedere nobis,
  accipe commissae munera laetitiae :
non solum vestros didici reticere dolores,
  est quiddam in nobis maius, amice, fide.
possum ego diversos iterum coniungere amantes
  et dominae tardas possum aperire fores ;
et possum alterius curas sanare recentes,
  nec levis in verbis est medicina meis.
Cynthia me docuit semper quaecumque petenda
  quaeque cavenda forent : non nihil egit Amor.
tu cave ne tristi cupias pugnare puellae,
  neve superba loqui, neve tacere diu ;
neu, si quid petiit, ingrata fronte negaris,
  neu tibi pro vano verba benigna cadant.
irritata venit, quando contemnitur, illa
  nec meminit iustas ponere laesa minas :
at quo sis humilis magis et subiectus amori,
  hoc magis effecto saepe fruare bono.
is poterit felix una remanere puella,
  qui numquam vacuo pectore liber erit.

27 subducere *DV*. 28 cedit *AF*. 30 aufuge *O*, *corr. Bolt*. 31 salices *AFDV* : et possunt *DV* : possunt et *S*. 34 qua *S*. X. 11 concredere *v*. 15 divisos *S*. 19 quacunque *AF* : quae cuique *L. Mueller*. 28 effectu *S*.

XI

Ecqvid te mediis cessantem, Cynthia, Bais,
qua iacet Herculeis semita litoribus,
et modo Thesproti mirantem subdita regno
et modo Misenis aequora nobilibus,
nostri cura subit memores a ! ducere noctes ?
ecquis in extremo restat amore locus ?
an te nescio quis simulatis ignibus hostis
sustulit e nostris, Cynthia, carminibus ?
atque utinam mage te remis confisa minutis
parvula Lucrina cumba moretur aqua,
aut teneat clausam tenui Teuthrantis in unda
alternae facilis cedere lympha manu,
quam vacet alterius blandos audire susurros
molliter in tacito litore compositam !—
ut solet amoto labi custode puella
perfida communes nec meminisse deos :
non quia perspecta non es mihi cognita fama,
sed quod in hac omnis parte timetur amor.
ignosces igitur, si quid tibi triste libelli
attulerint nostri : culpa timoris erit.
nam mihi non maior carae custodia matris,
aut sine te vitae cura sit ulla meae.
tu mihi sola domus, tu, Cynthia, sola parentes,
omnia tu nostrae tempora laetitiae.
seu tristis veniam seu contra laetus amicis,
quicquid ero, dicam 'Cynthia causa fuit.'
tu modo quam primum corruptas desere Baias :
multis ista dabunt litora discidium,
litora quae fuerant castis inimica puellis :
a pereant Baiae, crimen amoris, aquae !

XII

Qvid mihi desidiae non cessas fingere crimen,
quod faciat nobis, conscia Roma, moram ?
tam multa illa meo divisa est milia lecto,
quantum Hypanis Veneto dissidet Eridano ;
nec mihi consuetos amplexu nutrit amores
Cynthia, nec nostra dulcis in aure sonat.
olim gratus eram : non illo tempore cuiquam
contigit ut simili posset amare fide.

XI. 1 ecquid *fv* : et quid *O*. 3 tespronti *DV*. 4 et modo Σ : proxima *O*. 5 adducere *O* : *corr. Scaliger*. 6 ecquis *N* : et quis *AFDV*. 11 teutantis *NDV* : tuetantis *AF* : teutrantis *v*, *corr. Scaliger*. 15 amota *NAF*. 21 nam *Keil* : an *O* : non *O* : nunc *Hertzberg*. 22 aut *NAF* : an *DV*. 28 dabunt *O* : dabant Σ : dissidium *DV*. XII. *Novam elegiam indicat N, continuant AFDV*. 8 possit *DV*.

invidiae fuimus : num me deus obruit ? an quae
lecta Prometheis dividit herba iugis ?
non sum ego qui fueram : mutat via longa puellas.
quantus in exiguo tempore fugit amor !
nunc primum longas solus cognoscere noctes
cogor et ipse meis auribus esse gravis.
felix, qui potuit praesenti flere puellae ;
non nihil aspersis gaudet Amor lacrimis :
aut si despectus potuit mutare calores,
sunt quoque translato gaudia servitio.
mi neque amare aliam neque ab hac desciscere fas est :
Cynthia prima fuit, Cynthia finis erit.

XIII

Tv, quod saepe soles, nostro laetabere casu,
Galle, quod abrepto solus amore vacem.
at non ipse tuas imitabor, perfide, voces :
fallere te numquam, Galle, puella velit.
dum tibi deceptis augetur fama puellis,
certus et in nullo quaeris amore moram,
perditus in quadam tardis pallescere curis
incipis, et primo lapsus abire gradu.
haec erit illarum contempti poena doloris :
multarum miseras exiget una vices.
haec tibi vulgares istos compescet amores,
nec nova quaerendo semper amicus eris.
haec ego non rumore malo, non augure doctus ;
vidi ego : me, quaeso, teste negare potes ?
vidi ego te toto vinctum languescere collo
et flere iniectis, Galle, diu manibus,
et cupere optatis animam deponere verbis,
et quae deinde meus celat, amice, pudor.
non ego complexus potui diducere vestros :
tantus erat demens inter utrosque furor.
non sic Haemonio Salmonida mixtus Enipeo
Taenarius facili pressit amore deus,
nec sic caelestem flagrans amor Herculis Heben
sensit in Oetaeis gaudia prima iugis.
una dies omnes potuit praecurrere amantes :
nam tibi non tepidas subdidit illa faces,

9 num *DV* : non *AFN* : an quae *N* : an quem *AFDV*. 17 colores *DVN* (*corr. N*). 19 desciscere *Heinsius* : desistere *F* : dissistere *AN* : discedere *DV*. XIII. 5 forma *AF*. 6 moram *AFN* : viam *DV*. 8 abire *v* : adire *O*. 11 haec *N* : nec *AFDV* : compescet *N* : componet *AFDV*. 16 iniectis *DV* : in lectis *AF* : inlectis *N*. 17 verbis *O* : labris *Passerat* : membris *Scaliger*. 21 missus *FD*. 24 in *O* : ab *Scaliger* : aethaeis *N*, *unde* aethereis *Rossberg*.

nec tibi praeteritos passa est succedere fastus,
nec sinet abduci : te tuus ardor aget.
nec mirum, cum sit Iove digna et proxima Ledae
et Ledae partu gratior, una tribus ;
illa sit Inachiis et blandior heroinis,
illa suis verbis cogat amare Iovem.
tu vero quoniam semel es periturus amore,
utere : non alio limine dignus eras.
quae tibi sit felix quoniam novus incidit error ;
et quotcumque voles, una sit ista tibi.

XIV

Tv licet abiectus Tiberina molliter unda
Lesbia Mentoreo vina bibas opere,
et modo tam celeres mireris currere lintres
et modo tam tardas funibus ire rates,
et nemus omne satas intendat vertice silvas,
urgetur quantis Caucasus arboribus ;
non tamen ista meo valeant contendere amori :
nescit Amor magnis cedere divitiis.
nam sive optatam mecum trahit illa quietem,
seu facili totum ducit amore diem,
tum mihi Pactoli veniunt sub tecta liquores,
et legitur Rubris gemma sub aequoribus ;
tum mihi cessuros spondent mea gaudia reges :
quae maneant, dum me fata perire volent !
nam quis divitiis adverso gaudet Amore ?
nulla mihi tristi praemia sint Venere !
illa potest magnas heroum infringere vires,
illa etiam duris mentibus esse dolor :
illa neque Arabium metuit transcendere limen
nec timet ostrino, Tulle, subire toro
et miserum toto iuvenem versare cubili :
quid relevant variis serica textilibus ?
quae mihi dum placata aderit, non ulla verebor
regna vel Alcinoi munera despicere.

XV

Saepe ego multa tuae levitatis dura timebam,
hac tamen excepta, Cynthia, perfidia.
aspice me quanto rapiat fortuna periclo !
tu tamen in nostro lenta timore venis ;

28 adduci *AFN*. 29 digna et *O* : dignae *Heinsius*. 36 quotcumque *Frater* : quocumque *AFN* : quaecumque *DV* : quodcumque *S*. XIV. 5 unde *Lachmann*. 6 quantus *DV*. 16 sunt *DV*. 22 relevant *N* : relevat *v* : relevent *AFDV*. XV 2 Fac *N* (*F fecit rubricator*).

et potes hesternos manibus componere crines
et longa faciem quaerere desidia,
nec minus Eois pectus variare lapillis,
ut formosa novo quae parat ire viro.
at non sic Ithaci digressu mota Calypso
desertis olim fleverat aequoribus :
multos illa dies incomptis maesta capillis
sederat, iniusto multa locuta salo,
et quamvis numquam post haec visura, dolebat
illa tamen, longae conscia laetitiae.
nec sic Aesoniden rapientibus anxia ventis
Hypsipyle vacuo constitit in thalamo :
Hypsipyle nullos post illos sensit amores,
ut semel Haemonio tabuit hospitio.
Alphesiboea suos ulta est pro coniuge fratres
sanguinis et cari vincula rupit amor.
coniugis Euadne miseros elata per ignes
occidit, Argivae fama pudicitiae.
quarum nulla tuos potuit convertere mores,
tu quoque uti fieres nobilis historia.
desine iam revocare tuis periuria verbis,
Cynthia, et oblitos parce movere deos ;
audax a nimium, nostro dolitura periclo,
si quid forte tibi durius inciderit !
multa prius ! vasto labentur flumina ponto,
annus et inversas duxerit ante vices,
quam tua sub nostro mutetur pectore cura :
sis quodcumque voles, non aliena tamen.
tam tibi ne viles isti videantur ocelli,
per quos saepe mihi credita perfidia est !
hos tu iurabas, si quid mentita fuisses,
ut tibi suppositis exciderent manibus :
et contra magnum potes hos attollere Solem,
nec tremis admissae conscia nequitiae ?
quis te cogebat multos pallere colores
et fletum invitis ducere luminibus ?
quis ego nunc pereo, similes moniturus amantes
'O nullis tutum credere blanditiis !'

XVI

'Qvae fueram magnis olim patefacta triumphis,
ianua Tarpeiae nota pudicitiae ;

5 hesternos *AN* : externos *DF* : esternos *V*. 7 eois *DV* : et chois *N* : hęc ehoyis *F* : h chois *A*. 15, 16, *sic transposuit Markland*. 29 multa *O* : alta, muta, nulla *coniecere edd*. 30 vias *F*. 33 tam tibi *Palmer* : quam tibi *O*.

cuius inaurati celebrarunt limina currus,
captorum lacrimis umida supplicibus ;
nunc ego, nocturnis potorum saucia rixis,
pulsata indignis saepe queror manibus,
et mihi non desunt turpes pendere corollae
semper et exclusis signa iacere faces.
nec possum infamis dominae defendere noctes
nobilis obscenis tradita carminibus ;
nec tamen illa suae revocatur parcere famae,
turpior et saecli vivere luxuria.
has inter gravius cogor deflere querelas,
supplicis a longis tristior excubiis.
ille meos numquam patitur requiescere postes,
arguta referens carmina blanditia :
" ianua vel domina penitus crudelior ipsa,
quid mihi iam duris clausa taces foribus ?
cur numquam reserata meos admittis amores,
nescia furtivas reddere mota preces ?
nullane finis erit nostro concessa dolori,
turpis et in tepido limine somnus erit ?
me mediae noctes, me sidera plena iacentem,
frigidaque Eoo me dolet aura gelu :
tu sola humanos numquam miserata dolores
respondes tacitis mutua cardinibus.
o utinam traiecta cava mea vocula rima
percussas dominae vertat in auriculas !
sit licet et saxo patientior illa Sicano,
sit licet et ferro durior et chalybe,
non tamen illa suos poterit compescere ocellos,
surget et invitis spiritus in lacrimis.
nunc iacet alterius felici nixa lacerto,
at mea nocturno verba cadunt Zephyro.
sed tu sola mei, tu maxima causa doloris,
victa meis numquam, ianua, muneribus.
te non ulla meae laesit petulantia linguae,
quae solet irato dicere pota ioco,
ut me tam longa raucum patiare querela
sollicitas trivio pervigilare moras.
at tibi saepe novo deduxi carmina versu,
osculaque impressis nixa dedi gradibus.
ante tuos quotiens verti me, perfida, postes,
debitaque occultis vota tuli manibus ! "

XVI. 8 exclusi *Lipsius*. 13 gravibus . . . querelis *O* : *corr. Scaliger*. 18 tam *DV*. 23 plena *O* : prona *S*. 38 ingrato *S* : pota *Heinsius* : tota *O* : trita *Scaliger* : torta *Hertzberg* : turba *S* : ioco *Heinsius* : loco *O*.

haec ille et si quae miseri novistis amantes,
et matutinis obstrepit alitibus.
sic ego nunc dominae vitiis et semper amantis
fletibus aeterna differor invidia.'

XVII

Et merito, quoniam potui fugisse puellam !
nunc ego desertas alloquor alcyonas.
nec mihi Cassiope solito visura carinam,
omniaque ingrato litore vota cadunt.
quin etiam absenti prosunt tibi, Cynthia, venti :
aspice, quam saevas increpat aura minas.
nullane placatae veniet fortuna procellae ?
haecine parva meum funus harena teget ?
tu tamen in melius saevas converte querelas :
sat tibi sit poenae nox et iniqua vada.
an poteris siccis mea fata reponere ocellis,
ossaque nulla tuo nostra tenere sinu ?
a pereat, quicumque rates et vela paravit
primus et invito gurgite fecit iter !
nonne fuit levius dominae pervincere mores
(quamvis dura, tamen rara puella fuit),
quam sic ignotis circumdata litora silvis
cernere et optatos quaerere Tyndaridas ?
illic si qua meum sepelissent fata dolorem,
ultimus et posito staret amore lapis,
illa meo caros donasset funere crines,
molliter et tenera poneret ossa rosa ;
illa meum extremo clamasset pulvere nomen,
ut mihi non ullo pondere terra foret.
at vos, aequoreae formosa Doride natae,
candida felici solvite vela choro :
si quando vestras labens Amor attigit undas,
mansuetis socio parcite litoribus.

XVIII

Haec certe deserta loca et taciturna querenti,
et vacuum Zephyri possidet aura nemus.
hic licet occultos proferre impune dolores,
si modo sola queant saxa tenere fidem.
unde tuos primum repetam, mea Cynthia, fastus ?
quod mihi das flendi, Cynthia, principium ?

48 deferor *O* : *corr. v.* XVII 3 solito *O fortasse corruptum* : solitam *Beroaldus* : Cassiopes statio *Lachmann.* 6 increpet *DV.* 11 reposcere *Baehrens* : opponere *S*. 15 melius *S*. 26 choro *AFN* : noto *DV.*

qui modo felices inter numerabar amantes,
nunc in amore tuo cogor habere notam.
quid tantum merui ? quae te mihi carmina mutant ?
an nova tristitiae causa puella tuae ?
sic mihi te referas, levis, ut non altera nostro
limine formosos intulit ulla pedes.
quamvis multa tibi dolor hic meus aspera debet,
non ita saeva tamen venerit ira mea,
ut tibi sim merito semper furor, et tua flendo
lumina deiectis turpia sint lacrimis.
an quia parva damus mutato signa colore ?
et non ulla meo clamat in ore fides ?
vos eritis testes, si quos habet arbor amores,
fagus et Arcadio pinus amica deo.
a quotiens teneras resonant mea verba sub umbras,
scribitur et vestris Cynthia corticibus !
a ! tua quot peperit nobis iniuria curas,
quae solum tacitis cognita sunt foribus !
omnia consuevi timidus perferre superbae
iussa neque arguto facta dolore queri.
pro quo† divini† fontes et frigida rupes
et datur inculto tramite dura quies ;
et quodcumque meae possunt narrare querelae,
cogor ad argutas dicere solus aves.
sed qualiscumque es resonent mihi ' Cynthia ' silvae,
nec deserta tuo nomine saxa vacent.

XIX

Non ego nunc tristes vereor, mea Cynthia, Manes,
nec moror extremo debita fata rogo ;
sed ne forte tuo careat mihi funus amore,
hic timor est ipsis durior exsequiis.
non adeo leviter noster puer haesit ocellis,
ut meus oblito pulvis amore vacet.
illic Phylacides iucundae coniugis heros
non potuit caecis immemor esse locis,
sed cupidus falsis attingere gaudia palmis
Thessalus antiquam venerat umbra domum.
illic quidquid ero, semper tua dicar imago :
traicit et fati litora magnus amor.
illic formosae veniant chorus heroinae,
quas dedit Argivis Dardana praeda viris ;

XVIII. 9 crimina $\mathcal{S}$. 16 delectis N : dilectis *AFDV, corr.* $\mathcal{S}$. 17 calore *v.* 18 non nulla *NDV.* 19 ardor *AFDV.* 20 amata *DV.* 23 ah tua quot $\mathcal{S}$: an tua quod *O.* 27 divini *O corruptum* : di ! nivei *Lachmann* : mi nudi montes *Postgate praeeunte Markland.* 31 resonant AF. XIX. 5 nostris *v.* 10 Thessalis *DV.* 13 veniat *DV.*

quarum nulla tua fuerit mihi, Cynthia, forma
gratior, et (Tellus hoc ita iusta sinat)
quamvis te longae remorentur fata senectae,
cara tamen lacrimis ossa futura meis.
quae tu viva mea possis sentire favilla!
tum mihi non ullo mors sit amara loco.
quam vereor, ne te contempto, Cynthia, busto
abstrahat ei! nostro pulvere iniquus Amor,
cogat et invitam lacrimas siccare cadentes!
flectitur assiduis certa puella minis.
quare, dum licet, inter nos laetemur amantes:
non satis est ullo tempore longus amor.

XX

Hoc pro continuo te, Galle, monemus amore,
(id tibi ne vacuo defluat ex animo)
saepe imprudenti fortuna occurrit amanti:
crudelis Minyis dixerit Ascanius.
est tibi non infra speciem, non nomine dispar,
Theiodamanteo proximus ardor Hylae:
huic tu, sive leges Umbrae sacra flumina silvae,
sive Aniena tuos tinxerit unda pedes,
sive Gigantea spatiabere litoris ora,
sive ubicumque vago fluminis hospitio,
Nympharum semper cupidas defende rapinas
(non minor Ausoniis est amor Adryasin);
ne tibi sit duros montes et frigida saxa,
Galle, neque experto semper adire lacus;
quae miser ignotis error perpessus in oris
Herculis indomito fleverat Ascanio.
namque ferunt olim Pagasae navalibus Argon
egressum longe Phasidos isse viam,
et iam praeteritis labentem Athamantidos undis
Mysorum scopulis applicuisse ratem.
hic manus heroum, placidis ut constitit oris,
mollia composita litora fronde tegit.
at comes invicti iuvenis processerat ultra
raram sepositi quaerere fontis aquam.
hunc duo sectati fratres, Aquilonia proles,
hunc super et Zetes, hunc super et Calais,

17 longae te *NA*. 22 ei ς: e O. XX. 4 minyis *v*: miniis *N*: minius *AFV*: minimus *D*: dixerit *N*: dixerat *AFDV*. 6 Therodomanteo *O*. 7 huic *Auratus*: hunc *NAF*: nunc *DV*: Umbrae sacra *Hoeufft*: umbrosae *O*: silvae *O*: Silae *Scaliger*. 11 cupidis . . . rapinis ς. 12 adriacis *O corr. Struvius*. 13 nec *V*: sit duros *Lipsius*: sint duri *O*: sit durum *v unde* sit (durum!) *Francius*. 14 experto *Livineius*: expertos *O*. 18 egressam *O corr. Ellis*.

oscula suspensis instabant carpere palmis,
oscula et alterna ferre supina fuga.
ille sub extrema pendens secluditur ala
et volucres ramo summovet insidias.
iam Pandioniae cessit genus Orithyiae :
a dolor ! ibat Hylas, ibat Hamadryasin.
hic erat Arganthi Pegae sub vertice montis
grata domus Nymphis umida Thyniasin,
quam supra nullae pendebant debita curae
roscida desertis poma sub arboribus,
et circum irriguo surgebant lilia prato
candida purpureis mixta papaveribus.
quae modo decerpens tenero pueriliter ungui
proposito florem praetulit officio,
et modo formosis incumbens nescius undis
errorem blandis tardat imaginibus.
tandem haurire parat demissis flumina palmis
innixus dextro plena trahens umero.
cuius ut accensae Dryades candore puellae
miratae solitos destituere choros,
prolapsum leviter facili traxere liquore :
tum sonitum rapto corpore fecit Hylas.
cui procul Alcides iterat responsa, sed illi
nomen ab extremis fontibus aura refert.
his, o Galle, tuos monitus servabis amores,
formosum Nymphis credere visus Hylan.

XXI

' Tv, qui consortem properas evadere casum,
miles ab Etruscis saucius aggeribus,
quid nostro gemitu turgentia lumina torques ?
pars ego sum vestrae proxima militiae.
sic te servato, ut possint gaudere parentes,
ne soror acta tuis sentiat e lacrimis,
Gallum per medios ereptum Caesaris enses
effugere ignotas non potuisse manus ;
nec quaecunque super dispersa invenerit ossa
montibus Etruscis, haec sciat esse mea.'

27 plantis *v.* 31 cessit Σ : cesset *O* : cessat *v.* 32 amadrias hinc *O.* 33 Arganthiphege *N*, *similia AFDV*, *corr. Turnebus.* 43 flumine *AF.* 52 visus *O* : rursus *v*, *unde* ni vis perdere rursus *Palmer.* XXI. *adhaeret priori carmini in AFDV, dividit N.* 3 qui Σ. 5 ut *delebat Passerat.* 6 ne *O* : nec Σ: haec *Beroaldus.* 9 nec *nos* : et *O* : quaecumque *NAF* : quicumque *DV.*

XXII

Qvalis et unde genus, qui sint mihi, Tulle, Penates,
quaeris pro nostra semper amicitia.
si Perusina tibi patriae sunt nota sepulcra,
Italiae duris funera temporibus,
cum Romana suos egit discordia cives;
(sic, mihi praecipue, pulvis Etrusca, dolor,
tu proiecta mei perpessa es membra propinqui,
tu nullo miseri contegis ossa solo)
proxima supposito contingens Vmbria campo
me genuit terris fertilis uberibus.

XXII. *priori elegiae coniungit N.* 1 genus *O*: domus *v.* 6 sic ς: sit *O.* 7 tu *NV*: et *ADF*: es *NAFV*: est *D.* 8 tum *D*: *post* 8 *Housman inserit* II. 30. 21, 22 *et post* 10 IV. 1. 65, 66.

LIBER SECVNDVS

I

QVAERITIS, unde mihi totiens scribantur amores,
unde meus veniat mollis in ore liber.
non haec Calliope, non haec mihi cantat Apollo,
ingenium nobis ipsa puella facit.
sive illam Cois fulgentem incedere cogis,
hoc totum e Coa veste volumen erit;
seu vidi ad frontem sparsos errare capillos,
gaudet laudatis ire superba comis;
sive lyrae carmen digitis percussit eburnis,
miramur, faciles ut premat arte manus;
seu cum poscentes somnum declinat ocellos,
invenio causas mille poeta novas;
seu nuda erepto mecum luctatur amictu,
tum vero longas condimus Iliadas;
seu quidquid fecit sive est quodcumque locuta,
maxima de nihilo nascitur historia.
quod mihi si tantum, Maecenas, fata dedissent,
ut possem heroas ducere in arma manus,
non ego Titanas canerem, non Ossan Olympo
impositam, ut caeli Pelion esset iter,
nec veteres Thebas, nec Pergama nomen Homeri,
Xerxis et imperio bina coisse vada,
regnave prima Remi aut animos Carthaginis altae,
Cimbrorumque minas et benefacta Mari:
bellaque resque tui memorarem Caesaris, et tu
Caesare sub magno cura secunda fores.
nam quotiens Mutinam aut civilia busta Philippos
aut canerem Siculae classica bella fugae,
eversosque focos antiquae gentis Etruscae,
et Ptolomaeei litora capta Phari,
aut canerem Aegyptum et Nilum, cum attractus in urbem
septem captivis debilis ibat aquis,
aut regum auratis circumdata colla catenis,
Actiaque in Sacra currere rostra Via;

I. 2: ore *N*: ora *AFDV*. 5 cogis *NAF*: togis *DV*: coccis *Lachmann qui* 5, 6 *post* 7,8 *transponit*. 11 somnus ς. 20 impositum *DV*. 21 nec veteres *NDV*: non veteres *AF*. 30 ptolomenei *NAFV*: ptholomeae *D*. 31 Aegyptum ς: cyptum *NA*: giptum *f*: ceptum *F*: cyprum *DV*: attractus *N*: tractus *DV*: attractatus *F*: atratus *Bachrens*.

te mea Musa illis semper contexeret armis,
et sumpta et posita pace fidele caput:
* * * * *
Theseus infernis, superis testatur Achilles,
hic Ixioniden, ille Menoetiaden.
sed neque Phlegraeos Iovis Enceladique tumultus
intonet angusto pectore Callimachus,
nec mea conveniunt duro praecordia versu
Caesaris in Phrygios condere nomen avos.
navita de ventis, de tauris narrat arator,
enumerat miles vulnera, pastor oves;
nos contra angusto versantes proelia lecto:
qua pote quisque, in ea conterat arte diem.
laus in amore mori: laus altera, si datur uno
posse frui: fruar o solus amore meo!
si memini, solet illa leves culpare puellas,
et totam ex Helena non probat Iliada.
seu mihi sunt tangenda novercae pocula Phaedrae,
pocula privigno non nocitura suo,
seu mihi Circaeo pereundum est gramine, sive
Colchis Iolciacis urat aena focis.
una meos quoniam praedata est femina sensus,
ex hac ducentur funera nostra domo.
omnes humanos sanat medicina dolores:
solus amor morbi non amat artificem.
tarda Philoctetae sanavit crura Machaon,
Phoenicis Chiron lumina Phillyrides,
et deus exstinctum Cressis Epidaurius herbis
restituit patriis Androgeona focis,
Mysus et Haemonia iuvenis qua cuspide vulnus
senserat, hac ipsa cuspide sensit opem.
hoc si quis vitium poterit mihi demere, solus
Tantalea poterit tradere poma manu;
dolia virgineis idem ille repleverit urnis,
ne tenera assidua colla graventur aqua;
idem Caucasia solvet de rupe Promethei
bracchia et a medio pectore pellet avem.
quandocumque igitur vitam mea fata reposcent,
et breve in exiguo marmore nomen ero,
Maecenas, nostrae spes invidiosa iuventae,
et vitae et morti gloria iusta meae,

35 contexeret Σ: contexerit *O*. 37, 38 *ante hos versus distichon intercidisse vidit Keil*: infernis *O*: ut larvis *Baehrens*. 44 et numerat *N*. 46 in ea *ADV*: mea *FN*(?) 47 uni *Hocuff*. 51 sint *DV*. 53 sanguine *D*. 54 Colchiacis *O*, *corr. Scaliger*. 63 *hic desinit A*. 66 Tantaleae *Beroaldus*. 73 spes *O*: pars Σ.

si te forte meo ducet via proxima busto,
esseda caelatis siste Britanna iugis,
taliaque illacrimans mutae iace verba favillae:
'huic misero fatum dura puella fuit.'

II

Liber eram et vacuo meditabar vivere lecto;
at me composita pace fefellit Amor.
cur haec in terris facies humana moratur?
Iuppiter, ignosco pristina furta tua.
fulva coma est longaeque manus, et maxima toto
corpore, ut incedit vel Iove digna soror,
aut cum Dulichias Pallas spatiatur ad aras,
Gorgonis anguiferae pectus operta comis.
qualis et Ischomache Lapithae genus heroine,
Centauris medio grata rapina mero,
Mercurio et sacris fertur Boebeidos undis
virgineum Brimo composuisse latus.
cedite iam, divae, quas pastor viderat olim
Idaeis tunicas ponere verticibus!
hanc utinam faciem nolit mutare senectus,
etsi Cumaeae saecula vatis aget!

III

Qvi nullum tibi dicebas iam posse nocere,
haesisti, cecidit spiritus ille tuus!
vix unum potes, infelix, requiescere mensem,
et turpis de te iam liber alter erit.
quaerebam, sicca si posset piscis harena
nec solitus ponto vivere torvus aper;
aut ego si possem studiis vigilare severis:
differtur, numquam tollitur ullus amor.
nec me tam facies, quamvis sit candida, cepit
(lilia non domina sint magis alba mea;
ut Maeotica nix minio si certet Hibero,
utque rosae puro lacte natant folia),
nec de more comae per levia colla fluentes,
non oculi, geminae, sidera nostra, faces,
nec si qua Arabio lucet bombyce puella
(non sum de nihilo blandus amator ego):
quantum quod posito formose saltat Iaccho,
egit ut euhantes dux Ariadna choros,

II. 4 ignosco *nv.*: ignoro *O*: fata *N*. 6 et *O, corr. Postgate.* 7 ut cum $\mathcal{S}$: Munychias $\mathcal{S}$. 11 Mercurio et *nos*: Mercurioque *DV*: Mercurio *NF*: sacris *cod Barberinus, Passerat*: satis *O*: sanctis $\mathcal{S}$: Ossaeis *Burmann.* 12 primo *O, corr. Turnebus.* 13 etiam *O, corr.* $\mathcal{S}$. 16 agat *v.* III. 1 nullam *Heinsius.* 10 sunt *DV*. 11 et *F*: certat $\mathcal{S}$.

et quantum, Aeolio cum temptat carmina plectro,
par Aganippeae ludere docta lyrae ;
et sua cum antiquae committit scripta Corinnae,
carmina quae quivis, non putat aequa suis.
non tibi nascenti primis, mea vita, diebus
candidus argutum sternuit omen Amor ?
haec tibi contulerunt caelestia munera divi,
haec tibi ne matrem forte dedisse putes.
non non humani sunt partus talia dona :
ista decem menses non peperere bona.
gloria Romanis una es tu nata puellis :
Romana accumbes prima puella Iovi,
nec semper nobiscum humana cubilia vises ;
post Helenam haec terris forma secunda redit.
hac ego nunc mirer si flagret nostra iuventus ?
pulchrius hac fuerat, Troia, perire tibi.
olim mirabar, quod tanti ad Pergama belli
Europae atque Asiae causa puella fuit :
nunc, Pari, tu sapiens et tu, Menelae, fuisti,
tu quia poscebas, tu quia lentus eras.
digna quidem facies, pro quo vel obiret Achilles ;
vel Priamo belli causa probanda fuit.
si quis vult fama tabulas anteire vetustas,
hic dominam exemplo ponat in arte meam :
sive illam Hesperiis, sive illam ostendet Eois,
uret et Eoos, uret et Hesperios.
his saltem ut tenear iam finibus ! aut mihi, si quis,
acrius ut moriar, venerit alter amor !
ac veluti primo taurus detractat aratra,
post venit assueto mollis ad arva iugo,
sic primo iuvenes trepidant in amore feroces,
dehinc domiti post haec aequa et iniqua ferunt.
turpia perpessus vates est vincla Melampus,
cognitus Iphicli surripuisse boves ;
quem non lucra, magis Pero formosa coegit,
mox Amythaonia nupta futura domo.

IV

Multa prius dominae delicta queraris oportet,
saepe roges aliquid, saepe repulsus eas,

22 quae quivis *O* : quae lyrines *v. cod. Urbinas* 641 :—que Erinnes *Volscus* : quae quaevis *Palmer*. 23 non *N* : num *F* : nunc *DV*. 24 candidus *Macrobius* : ardidus *NF* : aridus *DV* : argutum *O* : augustae *Macrobius*. 25 tibi *om. N* : haec, haec *Palmer* : contulerunt *S* : contulerint *NFV* : cum tulerint *D*. 27 partus sunt *N*. 30 accumbens *O, corr. S*. 40 Priamo *N* : Priamus *FDV* (*in* Priamus *mutat quoque* N^1). 42 in ante *NFV*. 45–54 *sequenti elegiae coniungit Lachmann, fortasse recte*. 47 at *F*. 51 nylampus *NV* : vilampus *F*. 53 nunc *DF*.

et saepe immeritos corrumpas dentibus ungues,
et crepitum dubio suscitet ira pede!
nequiquam perfusa meis unguenta capillis,
ibat et expenso planta morata gradu.
non hic herba valet, non hic nocturna Cytaeis,
non Perimedeae gramina cocta manus;
quippe ubi nec causas nec apertos cernimus ictus,
unde tamen veniant tot mala caeca via est;
non eget hic medicis, non lectis mollibus aeger,
huic nullum caeli tempus et aura nocet;
ambulat—et subito mirantur funus amici!
sic est incautum, quidquid habetur amor.
nam cui non ego sum fallaci praemia vati?
quae mea non decies somnia versat anus?
hostis si quis erit nobis, amet ille puellas:
gaudeat in puero, si quis amicus erit.
tranquillo tuta descendis flumine cumba:
quid tibi tam parvi litoris unda nocet?
alter saepe uno mutat praecordia verbo,
altera vix ipso sanguine mollis erit.

V

Hoc verum est, tota te ferri, Cynthia, Roma,
et non ignota vivere nequitia?
haec merui sperare? dabis mihi, perfida, poenas;
et nobis Aquilo, Cynthia, ventus erit.
inveniam tamen e multis fallacibus unam,
quae fieri nostro carmine nota velit,
nec mihi tam duris insultet moribus et te
vellicet: heu sero flebis amata diu.
nunc est ira recens, nunc est discedere tempus:
si dolor afuerit, crede, redibit amor.
non ita Carpathiae variant Aquilonibus undae,
nec dubio nubes vertitur atra Noto,
quam facile irati verbo mutantur amantes:
dum licet, iniusto subtrahe colla iugo.
nec tu non aliquid, sed prima nocte, dolebis;
omne in amore malum, si patiare, leve est.
at tu per dominae Iunonis dulcia iura
parce tuis animis, vita, nocere tibi.
non solum taurus ferit uncis cornibus hostem,
verum etiam instanti laesa repugnat ovis.

IV. 7 nocitura *D.* 8 Perimedeae *codd. Beroaldi*: per Medeae *O.* 13 monstratur *f.* V. *adhaeret priori carmini in FN.* 4 aquilo *O, fortasse corruptum*: aliquo *Bosscha*: alio *Burmann.* 8 vendicet *DV.* 10 afuerit *DV. Inscr. Pomp. bulle. dell' istit. archeol.* 1875, 191: affuerit *NF.* 21 periurae *DV.*

nec tibi periuro scindam de corpore vestes,
nec mea praeclusas fregerit ira fores,
nec tibi conexos iratus carpere crines,
nec duris ausim laedere pollicibus:
rusticus haec aliquis tam turpia proelia quaerat,
cuius non hederae circuiere caput.
scribam igitur, quod non umquam tua delcat actas,
'Cynthia, forma potens; Cynthia, verba levis.'
crede mihi, quamvis contemnas murmura famae,
hic tibi pallori, Cynthia, versus erit.

VI

Non ita complebant Ephyreae Laidos aedes,
ad cuius iacuit Graecia tota fores;
turba Menandreae fuerat nec Thaidos olim
tanta, in qua populus lusit Erichthonius;
nec quae deletas potuit componere Thebas,
Phryne tam multis facta beata viris.
quin etiam falsos fingis tibi saepe propinquos,
oscula nec desunt qui tibi iure ferant.
me iuvenum pictae facies, me nomina laedunt,
me tener in cunis et sine voce puer;
me laedet, si multa tibi dabit oscula mater,
me soror et cum quae dormit amica simul:
omnia me laedent: timidus sum (ignosce timori)
et miser in tunica suspicor esse virum.
his olim, ut fama est, vitiis ad proelia ventum est,
his Troiana vides funera principiis;
aspera Centauros eadem dementia iussit
frangere in adversum pocula Pirithoum.
cur exempla petam Graium? tu criminis auctor,
nutritus duro, Romule, lacte lupae:
tu rapere intactas docuisti impune Sabinas:
per te nunc Romae quidlibet audet Amor.
felix Admeti coniunx et lectus Vlixis,
et quaecumque viri femina limen amat!
templa Pudicitiae quid opus statuisse puellis,
si cuivis nuptae quidlibet esse licet?
quae manus obscenas depinxit prima tabellas
et posuit casta turpia visa domo,
illa puellarum ingenuos corrupit ocellos

VI 2 pedes *DV*. 5 delectas *DVF*. 8 ne desint *f*. 11 laedet *NV*: laedes *DF*: dabit *O*: dedit *v*. ⌒ 12 cum qua *O*, *corr. Dousa pater*. 13 laedunt *S*. 18 *fortasse post hoc* III. 18, 29, 30 *inserendi sunt*. 20 durae *S*. 24 feri *O*, *corr. f*. 26 cuilibet *FDV*

nequitiaeque suae noluit esse rudes.
a gemat, in terris ista qui protulit arte
iurgia sub tacita condita laetitia!
non istis olim variabant tecta figuris:
tum paries nullo crimine pictus erat.
sed non immerito velavit aranea fanum
et mala desertos occupat herba deos.
quos igitur tibi custodes, quae limina ponam,
quae numquam supra pes inimicus eat?
nam nihil invitae tristis custodia prodest:
quam peccare pudet, Cynthia, tuta sat est.
nos uxor numquam, numquam seducet amica:
semper amica mihi, semper et uxor eris.

VII

Gavisa est certe sublatam Cynthia legem,
qua quondam edicta flemus uterque diu,
ni nos divideret: quamvis diducere amantes
non queat invitos Iuppiter ipse duos.
'at magnus Caesar.' sed magnus Caesar in armis:
devictae gentes nil in amore valent.
nam citius paterer caput hoc discedere collo
quam possem nuptae perdere more faces,
aut ego transirem tua limina clausa maritus,
respiciens udis prodita luminibus.
a mea tum quales caneret tibi tibia somnos,
tibia, funesta tristior illa tuba!
unde mihi patriis natos praebere triumphis?
nullus de nostro sanguine miles erit.
quod si vera meae comitarem castra puellae,
non mihi sat magnus Castoris iret equus.
hinc etenim tantum meruit mea gloria nomen,
gloria ad hibernos lata Borysthenidas.
tu mihi sola places: placeam tibi, Cynthia, solus:
hic erit et patrio sanguine pluris amor.

VIII

Eripitvr nobis iam pridem cara puella:
et tu me lacrimas fundere, amice, vetas?
nullae sunt inimicitiae nisi amoris acerbae:
ipsum me iugula, lenior hostis ero.

32 orgia *Ruhnken.* 41 me ducet *O, corr. Rothstein*: diducet *Lachmann.* VII. 2 stemus *O, corr. S.* 3 ni *N*: quis *FDV.* 8 amore *DV.* 13 *nova in O elegia.* 15 comitarent *O, corr. S.* 20 patriae *DV*: sanguine *O fortasse corruptum*: nomine *Postgate.* VIII. 3, 4 *post* 9. 48 *transp. Housman.* 4 levior *F*: segnior *DV.*

possum ego in alterius positam spectare lacerto ?
nec mea dicetur, quae modo dicta mea est ?
omnia vertuntur : certe vertuntur amores :
vinceris aut vincis, haec in amore rota est.
magni saepe duces, magni cecidere tyranni,
et Thebae steterant altaque Troia fuit.
munera quanta dedi vel qualia carmina feci !
illa tamen numquam ferrea dixit ' amo.'

VIIIa

Ergo iam multos nimium temerarius annos,
improba, qui tulerim teque tuamque domum,
ecquandone tibi liber sum visus ? an usque
in nostrum iacies verba superba caput ?
sic igitur prima moriere aetate, Properti ?
sed morere ; interitu gaudeat illa tuo !
exagitet nostros Manes, sectetur et umbras,
insultetque rogis calcet et ossa mea !
quid ? non Antigonae tumulo Boeotius Haemon
corruit ipse suo saucius ense latus,
et sua cum miserae permiscuit ossa puellae,
qua sine Thebanam noluit ire domum ?
sed non effugies : mecum moriaris oportet ;
hoc eodem ferro stillet uterque cruor.
quamvis ista mihi mors est inhonesta futura :
mors inhonesta quidem, tu moriere tamen.
ille etiam abrepta desertus coniuge Achilles
cessare in tectis pertulit arma sua.
viderat ille fugas, tractos in litore Achivos,
fervere et Hectorea Dorica castra face ;
viderat informem multa Patroclon harena
porrectum et sparsas caede iacere comas,
omnia formosam propter Briseida passus :
tantus in erepto saevit amore dolor.
at postquam sera captiva est reddita poena,
fortem illum Haemoniis Hectora traxit equis.
inferior multo cum sim vel matre vel armis,
mirum, si de me iure triumphat Amor ?

7, 8 *post*, 9, 10 *transp. Scaliger.* 10 steterunt *Scaliger.* VIIIa. 13 *continuant O, nos separavimus.* 13–16 *alienos putabat Lachmann.* 17 *a prioribus separabat Lachmann.* 21–24 *alienos censuere nonnulli* : *post* 28.40 *transp. Housman.* 25 sed non effugies N^1 *ex corr* : sed effigies *N* : sed non efficies *DVF.* 25–28 *post* 9, 48 *transp Burmann.* 31 Phrygas Σ : fuga stratos *Passerat.* 37 sera *N* : sacra *DV, om. F.* 39 marte *NFV* : in arte *D corr.* Σ.

IX

Iste quod est, ego saepe fui: sed fors et in hora
hoc ipso electo carior alter erit.
Penelope poterat bis denos salva per annos
vivere, tam multis femina digna procis;
coniugium falsa poterat differre Minerva,
nocturno solvens texta diurna dolo;
visura et quamvis numquam speraret Vlixen,
illum exspectando facta remansit anus.
nec non exanimem amplectens Briseis Achillen
candida vesana verberat ora manu;
et dominum lavit maerens captiva cruentum,
propositum fulvis in Simoenta vadis,
foedavitque comas, et tanti corpus Achilli
maximaque in parva sustulit ossa manu;
cui tum nec Peleus aderat nec caerula mater,
Scyria nec viduo Deidamia toro.
tunc igitur veris gaudebat Graecia natis,
tunc etiam felix inter et arma pudor.
at tu non una potuisti nocte vacare,
impia, non unum sola manere diem!
quin etiam multo duxistis pocula risu:
forsitan et de me verba fuere mala.
hic etiam petitur, qui te prius ante reliquit:
di faciant, isto capta fruare viro!
haec mihi vota tuam propter suscepta salutem,
cum capite hoc Stygiae iam poterentur aquae,
et lectum flentes circum staremus amici?
hic ubi tum, pro di, perfida, quisve fuit?
quid si longinquos retinerer miles ad Indos,
aut mea si staret navis in Oceano?
sed vobis facile est verba et componere fraudes:
hoc unum didicit femina semper opus.
non sic incerto mutantur flamine Syrtes,
nec folia hiberno tam tremefacta Noto,
quam cito feminea non constat foedus in ira,
sive ea causa gravis sive ea causa levis.
nunc, quoniam ista tibi placuit sententia, cedam:
tela, precor, pueri, promite acuta magis,
figite certantes atque hanc mihi solvite vitam!
sanguis erit vobis maxima palma meus.

IX 2 electo *D*: electo *NFV*. 12 appositum *DV*: fulvis σ: flavis *Heinsius*: fluviis *O*, *quo retento*, vagis *pro* vadis *Unger*. 15 cui tum *Housman*: cum tibi *O*: quando ibi *cod. Passerat*. 16 viro *O*: *corr. Itali*. 17 veris σ: viris *NF*: castis *DV*. 21 duxisti *FDV*. 26 poterentur *N*: potarentur *F*: peterentur *DV*. 33 incertae σ.

sidera sunt testes et matutina pruina
et furtim misero ianua aperta mihi,
te nihil in vita nobis acceptius umquam:
nunc quoque eris, quamvis sic inimica mihi.
nec domina ulla meo ponet vestigia lecto:
solus ero, quoniam non licet esse tuum.
atque utinam, si forte pios eduximus annos,
ille vir in medio fiat amore lapis!
* * * * *
non ob regna magis diris cecidere sub armis
Thebani media non sine matre duces,
quam, mihi si media liceat pugnare puella,
mortem ego non fugiam morte subire tua.

X

Sed tempus lustrare aliis Helicona choreis,
et campum Haemonio iam dare tempus equo.
iam libet et fortes memorare ad proelia turmas
et Romana mei dicere castra ducis.
quod si deficiant vires, audacia certe
laus erit: in magnis et voluisse sat est.
aetas prima canat Veneres, extrema tumultus:
bella canam, quando scripta puella mea est.
nunc volo subducto gravior procedere vultu,
nunc aliam citharam me mea Musa docet.
surge, anima, ex humili; iam carmine sumite vires,
Pierides: magni nunc erit oris opus.
iam negat Euphrates equitem post terga tueri
Parthorum et Crassos se tenuisse dolet:
India quin, Auguste, tuo dat colla triumpho,
et domus intactae te tremit Arabiae;
et si qua extremis tellus se subtrahit oris,
sentiat illa tuas postmodo capta manus.
haec ego castra sequar; vates tua castra canendo
magnus ero: servent hunc mihi fata diem!
ut caput in magnis ubi non est tangere signis,
ponitur hac imos ante corona pedes,
sic nos nunc, inopes laudis conscendere carmen,
pauperibus sacris vilia tura damus.
nondum etiam Ascraeos norunt mea carmina fontes,
sed modo Permessi flumine lavit Amor.

44 sic *N* : sit *F* : sis *DV*. 48 *lacunam demonstravit Lachmann. Post* 48 *transp. Housman* 8. 3, 4; *quod si probes, etiam* 8. 25–28 *ante* 49 *cum Burmann transicias.* X *priori elegiae adhaeret in F.* 9 succedere *F.* 10 nunc *NV* : namque *DV* : iamque *ς*. 11 carmina *F.* 14 metuisse *V.* 15 quis *O* : *corr. Beroaldus.* 22 hic *DV.* 23 culmen *ς*.

XI

Scribant de te alii vel sis ignota licebit :
laudet, qui sterili semina ponit humo.
omnia, crede mihi, tecum uno munera lecto
auferet extremi funeris atra dies ;
et tua transibit contemnens ossa viator,
nec dicet 'cinis hic docta puella fuit.'

XII

Qvicvmqve ille fuit, puerum qui pinxit Amorem,
nonne putas miras hunc habuisse manus ?
is primum vidit sine sensu vivere amantes,
et levibus curis magna perire bona.
idem non frustra ventosas addidit alas,
fecit et humano corde volare deum :
scilicet alterna quoniam iactamur in unda,
nostraque non ullis permanet aura locis.
et merito hamatis manus est armata sagittis,
et pharetra ex umero Gnosia utroque iacet :
ante ferit quoniam, tuti quam cernimus hostem,
nec quisquam ex illo vulnere sanus abit.
in me tela manent, manet et puerilis imago :
sed certe pennas perdidit ille suas ;
evolat ei nostro quoniam de pectore nusquam,
assiduusque meo sanguine bella gerit.
quid tibi iucundum est siccis habitare medullis ?
si pudor est, alio traice duella tua !
intactos isto satius temptare veneno :
non ego, sed tenuis vapulat umbra mea.
quam si perdideris, quis erit qui talia cantet,
(haec mea Musa levis gloria magna tua est),
qui caput, et digitos, et lumina nigra puellae,
et canat ut soleant molliter ire pedes?

XIII

Non tot Achaemeniis armatur † Etrusca † sagittis,
spicula quot nostro pectore fixit Amor.
hic me tam graciles vetuit contemnere Musas,
iussit et Ascraeum sic habitare nemus,

XI. 1 vel *NDV* : ne *F*. 2 ludet *DN*. 3 secum $\mathcal{S}$. XII. 3 hic *F*. 8 ullis *N* : nullis *DVF*. 12 erit *DF*. 15 é *N* : e *DVF*. 18 pudor $\mathcal{S}$: puer *O* : est *O* : es *Beroaldus* : alio *O* : duella *Lipsius* : puella *O* : tela $\mathcal{S}$: bella *Volscus* : tua $\mathcal{S}$: tuo *O* : si puer est animo traice puella tuo *Phillimore*. 19 potius *DV*. XIII. 1 armatur *NV* : armantur *DF* : Etrusca *O corruptum* : Erythra *Housman* : Itura *Pontanus* : Susa *cod. Pici Mirandulani*.

non ut Pieriae quercus mea verba sequantur,
aut possim Ismaria ducere valle feras,
sed magis ut nostro stupefiat Cynthia versu:
tunc ego sim Inachio notior arte Lino.
non ego sum formae tantum mirator honestae,
nec si qua illustres femina iactat avos:
me iuvet in gremio doctae legisse puellae,
auribus et puris scripta probasse mea.
haec ubi contigerint, populi confusa valeto
fabula: nam domina iudice tutus ero.
quae si forte bonas ad pacem verterit aures,
possum inimicitias tunc ego ferre Iovis.

XIIIa

QVANDOCVMQVE igitur nostros mors claudet ocellos
accipe quae serves funeris acta mei.
nec mea tunc longa spatietur imagine pompa,
nec tuba sit fati vana querela mei;
nec mihi tunc fulcro sternatur lectus eburno,
nec sit in Attalico mors mea nixa toro.
desit odoriferis ordo mihi lancibus, adsint
plebei parvae funeris exsequiae.
sat mea sit magno, si tres sint pompa libelli,
quos ego Persephonae maxima dona feram.
tu vero nudum pectus lacerata sequeris,
nec fueris nomen lassa vocare meum,
osculaque in gelidis pones suprema labellis,
cum dabitur Syrio munere plenus onyx.
deinde, ubi suppositus cinerem me fecerit ardor,
accipiat Manes parvula testa meos,
et sit in exiguo laurus super addita busto,
quae tegat exstincti funeris umbra locum,
et duo sint versus: QVI NVNC IACET HORRIDA PVLVIS,
VNIVS HIC QVONDAM SERVVS AMORIS ERAT.
nec minus haec nostri notescet fama sepulcri,
quam fuerant Phthii busta cruenta viri.
tu quoque si quando venies ad fata, memento,
hoc iter ad lapides cana veni memores.
interea cave sis nos aspernata sepultos:
non nihil ad verum conscia terra sapit.
atque utinam primis animam me ponere cunis
iussisset quaevis de Tribus una Soror!

12 puris *D*: pueris *NFV*. 15 quod *F*. XIIIa 17 *novam elegiam facit Schrader*: *continuant O*. 24 obsequiae *F*. 25 mea sit *O*: mea sat *S*: magno *Phillimore*: magna *O*: magna est *S*. 37 nec *NF*: non *DV*. 38 Pythii N: busta *NDV*: fama *F*.

nam quo tam dubiae servetur spiritus horae ?
  Nestoris est visus post tria saecla cinis :
cui si longaevae minuisset fata senectae
  Gallicus Iliacis miles in aggeribus,
non ille Antilochi vidisset corpus humari,
  diceret aut ' o mors, cur mihi sera venis ? '
tu tamen amisso non numquam flebis amico :
  fas est praeteritos semper amare viros.
testis, qui niveum quondam percussit Adonem
  venantem Idalio vertice durus aper ;
illis formosus iacuisse paludibus, illuc
  diceris effusa tu, Venus, isse coma.
sed frustra mutos revocabis, Cynthia, Manes :
  nam mea quid poterunt ossa minuta loqui ?

XIV

Non ita Dardanio gavisus Atrida triumpho est,
  cum caderent magnae Laomedontis opes ;
nec sic errore exacto laetatus Vlixes,
  cum tetigit carae litora Dulichiae ;
nec sic Electra, salvum cum aspexit Oresten,
  cuius falsa tenens fleverat ossa soror ;
nec sic incolumem Minois Thesea vidit,
  Daedalium lino cum duce rexit iter ;
quanta ego praeterita collegi gaudia nocte :
  immortalis ero, si altera talis erit.
at dum demissis supplex cervicibus ibam,
  dicebar sicco vilior esse lacu.
nec mihi iam fastus opponere quaerit iniquos,
  nec mihi ploranti lenta sedere potest.
atque utinam non tam sero mihi nota fuisset
  condicio ! cineri nunc medicina datur.
ante pedes caecis lucebat semita nobis :
  scilicet insano nemo in amore videt.
hoc sensi prodesse magis : contemnite, amantes !
  sic hodie veniet, si qua negavit heri.
pulsabant alii frustra dominamque vocabant :
  mecum habuit positum lenta puella caput.
haec mihi devictis potior victoria Parthis,
  haec spolia, haec reges, haec mihi currus erunt.

46 iussus *DV*. 47 *post* senectae *sign. interrog. habet N* : cui si *Livineius* : quis tam *O* : minuisset *N* : meminisset *DV* : iuravisset *F*. 48 gallicus *O. fortasse latet aliquid :* Ilius *Lachmann* : bellicus *Behot*. 49 ille *om. N*. 53 cui *Huschke*. 55 illic *S* : formosum *O corr. Postgate* : lavisse *S* : flevisse *Beroaldus*. 58 qui *N*. XIV. 1 est *om. apud Charisium*, p. 67, 11 K. 5 Electre *Itali* : salvum cum *NF* : suum salvum *DV*. 7 nec *NF* : non *DV*. 11 at *V* : aut *DFN* : dum *NV* : cum *DF*. 15 fuissent *V*. 16 condito *N*.

magna ego dona tua figam, Cytherea, columna,
taleque sub nostro nomine carmen erit :
HAS PONO ANTE TVAS TIBI, DIVA, PROPERTIVS AEDES
EXVVIAS, TOTA NOCTE RECEPTVS AMANS.
nunc ad te, mea lux, veniet mea litore navis
servata ; an mediis sidat onusta vadis ?
quod si forte aliqua nobis mutabere culpa,
vestibulum iaceam mortuus ante tuum !

XV

O ME felicem ! o nox mihi candida ! et o tu
lectule deliciis facte beate meis !
quam multa apposita narramus verba lucerna,
quantaque sublato lumine rixa fuit !
nam modo nudatis mecum est luctata papillis,
interdum tunica duxit operta moram.
lla meos somno lassos patefecit ocellos
ore suo et dixit ' sicine, lente, iaces ? '
quam vario amplexu mutamus bracchia ! quantum
oscula sunt labris nostra morata tuis !
non iuvat in caeco Venerem corrumpere motu !
si nescis, oculi sunt in amore duces.
ipse Paris nuda fertur periisse Lacaena,
cum Menelaeo surgeret e thalamo ;
nudus et Endymion Phoebi cepisse sororem
dicitur et nudae concubuisse deae.
quod si pertendens animo vestita cubaris,
scissa veste meas experiere manus :
quin etiam, si me ulterius provexerit ira,
ostendes matri bracchia laesa tuae.
necdum inclinatae prohibent te ludere mammae :
viderit haec, si quam iam peperisse pudet.
lum nos fata sinunt, oculos satiemus amore :
nox tibi longa venit, nec reditura dies.
tque utinam haerentes sic nos vincire catena
velles, ut numquam solveret ulla dies !
xemplo vinctae tibi sint in amore columbae,
masculus et totum femina coniugium.
rrat, qui finem vesani quaerit amoris :
verus amor nullum novit habere modum.

29, 30 veniet *O fortasse corruptum* : veniat $\mathcal{S}$: litora F^1 : an *FN* : in *V* : a te . . . pendet mea . . . solvat an in . . . vadis *Housman* : in , . . . veniat sua litora *D'Orville*. 7 lapsos $\mathcal{S}$. 8 lecte *FN*. 1 cubaris *Muretus* : cubares *O* : pertendes . . . cubare *Rivius*. 22 haec *F* : hoc *DV*. 26 vellet ut *F* : *unde* vellet uti *Baehrens*. 27 nctae *N* . iunctae *FDV* : sint *N* : sunt *FDV*.

terra prius falso partu deludet arantes,
et citius nigros Sol agitabit equos,
fluminaque ad caput incipient revocare liquores,
aridus et sicco gurgite piscis erit,
quam possim nostros alio transferre dolores :
huius ero vivus, mortuus huius ero.
quod mihi si secum tales concedere noctes
illa velit, vitae longus et annus erit.
si dabit haec multas, fiam immortalis in illis :
nocte una quivis vel deus esse potest.
qualem si cuncti cuperent decurrere vitam
et pressi multo membra iacere mero,
non ferrum crudele neque esset bellica navis,
nec nostra Actiacum verteret ossa mare,
nec totiens propriis circum oppugnata triumphis
lassa foret crines solvere Roma suos.
haec certe merito poterunt laudare minores :
laeserunt nullos pocula nostra deos.
tu modo, dum lucet, fructum ne desere vitae !
omnia si dederis oscula, pauca dabis.
ac veluti folia arentes liquere corollas,
quae passim calathis strata natare vides,
sic nobis, qui nunc magnum speramus amantes,
forsitan includet crastina fata dies.

XVI

Praetor ab Illyricis venit modo, Cynthia, terris,
maxima praeda tibi, maxima cura mihi.
non potuit saxo vitam posuisse Cerauno ?
a, Neptune, tibi qualia dona darem !
nunc sine me plena fiunt convivia mensa,
nunc sine me tota ianua nocte patet.
quare, si sapis, oblatas ne desere messes
et stolidum pleno vellere carpe pecus ;
deinde, ubi consumpto restabit munere pauper,
dic alias iterum naviget Illyrias !
Cynthia non sequitur fasces nec curat honores,
semper amatorum ponderat una sinus.
at tu nunc nostro, Venus, o succurre dolori,
rumpat ut assiduis membra libidinibus !
ergo muneribus quivis mercatur amorem ?
Iuppiter, indigna merce puella perit.

35 possit *N*. 37 secum Σ : tecum *O* : interdum *Housman*. 43 esset neque *DV*. 47 nec *O, corr. nf*. 49 lucet *NF* : licet *DV* : liceat Σ : licet o *Mueller*. 51 at *DVF*. 53 sic magnum nobis nunc qui *N* : spiramus *Scaliger*. XVI 12 una *NF* : illa *DV*. 16 indignum ! Σ.

emper in Oceanum mittit me quaerere gemmas,
et iubet ex ipsa tollere dona Tyro.
tque utinam Romae nemo esset dives, et ipse
straminea posset dux habitare casa!
umquam venales essent ad munus amicae,
atque una fieret cana puella domo,
umquam septenas noctes seiuncta cubares,
candida tam foedo bracchia fusa viro,
on quia peccarim (testor te), sed quia vulgo
formosis levitas semper amica fuit.
arbarus exclusis agitat vestigia lumbis—
et subito felix nunc mea regna tenet!
spice quid donis Eriphyla invenit amaris,
arserit et quantis nupta Creusa malis.
ullane sedabit nostros iniuria fletus?
an dolor hic vitiis nescit abesse tuis?
ot iam abiere dies, cum me nec cura theatri
nec tetigit Campi, nec mea mensa iuvat.
t pudeat certe, pudeat!—nisi forte, quod aiunt,
turpis amor surdis auribus esse solet.
erne ducem, modo qui fremitu complevit inani
Actia damnatis aequora militibus:
unc infamis amor versis dare terga carinis
iussit et extremo quaerere in orbe fugam.
aesaris haec virtus et gloria Caesaris haec est:
illa, qua vicit, condidit arma manu.
ed quascumque tibi vestes, quoscumque smaragdos,
quosve dedit flavo lumine chrysolithos,
aec videam rapidas in vanum ferre procellas:
quae tibi terra, velim, quae tibi fiat aqua.
on semper placidus periuros ridet amantes
Iuppiter et surda neglegit aure preces.
idistis toto sonitus percurrere caelo,
fulminaque aetheria desiluisse domo:
on haec Pleiades faciunt neque aquosus Orion,
nec sic de nihilo fulminis ira cadit;
eriuras tunc ille solet punire puellas,
deceptus quoniam flevit et ipse deus.
uare ne tibi sit tanti Sidonia vestis,
ut timeas, quotiens nubilus Auster erit.

18 ipsa ς: ipso *O*. 22 viro *F*. 23 numquam . . . cubares *Itali* n quia . . . cubaris *O*: sevincta *N*. 25 peccaris ς. 27 exclusis *VF*: exclusit *N*: excussis ς. 32 suis *O corr.* ς. 34 mensa *O*: musa ς. ah *DV*. 44 flavos *DVF*. 46 fiet *NF*. 49 vidistin ς.

XVII

Mentiri noctem, promissis ducere amantem,
hoc erit infectas sanguine habere manus!
horum ego sum vates, quotiens desertus amaras
explevi noctes, fractus utroque toro.
vel tu Tantalea moveare ad flumina sorte,
ut liquor arenti fallat ab ore sitim;
vel tu Sisyphios licet admirere labores,
difficile ut toto monte volutet onus;
durius in terris nihil est quod vivat amante,
nec, modo si sapias, quod minus esse velis.
quem modo felicem invidia admirante ferebant,
nunc decimo admittor vix ego quoque die.
nunc iacere e duro corpus iuvat, impia, saxo,
sumere et in nostras trita venena manus;
nec lubet in triviis sicca requiescere luna,
aut per rimosas mittere verba fores.
quod quamvis ita sit, dominam mutare cavebo:
tum flebit, cum in me senserit esse fidem.

XVIII

Assidvae multis odium peperere querelae:
frangitur in tacito femina saepe viro.
si quid vidisti, semper vidisse negato!
aut si quid doluit forte, dolere nega!

XVIIIa

Qvid mea si canis aetas canesceret annis,
et faceret scissas languida ruga genas?
at non Tithoni spernens Aurora senectam
desertum Eoa passa iacere domo est:
illum saepe suis decedens fovit in undis
quam prius adiunctos sedula lavit equos;
illum ad vicinos cum amplexa quiesceret Indos,
maturos iterum est questa redire dies;
illa deos currum conscendens dixit iniquos,
invitum et terris praestitit officium.
cui maiora senis Tithoni gaudia vivi,
quam gravis amisso Memnone luctus erat.
cum sene non puduit talem dormire puellam
et canae totiens oscula ferre comae.

XVII 2 erat ς. 6 ut *FN*: vel *DV*. 15 nec *O*: nunc *Beroaldus*: lubet *nos*: licet *O*. XVIII. 1–4 *hos versus alienos esse vidit Rossberg, separavimus nos.* 3 vidistis *N*. XVIIIa 5 *ita N*: quid si iam . . . mea caneret *FDV*: caneat *v*: candeat ς: candesceret *aut* marcesceret *Heinsius*. 6 faciat ς. 7 an *O, corr. v.* 9 ulnis ς. 10 abiunctos *Scaliger*. 11 illa *DV*. 13, 14 *post* 9, 10 *transp. Burmann*. 15 quae *DV*: quoi *v*.

at tu etiam iuvenem odisti me, perfida, cum sis
ipsa anus haud longa curva futura die.
quin ego deminuo curam, quod saepe Cupido
huic malus esse solet, cui bonus ante fuit.

XVIIIB

Nunc etiam infectos demens imitare Britannos,
ludis et externo tincta nitore caput ?
ut natura dedit, sic omnis recta figura est :
turpis Romano Belgicus ore color.
illi sub terris fiant mala multa puellae,
quae mentita suas vertit inepta comas !
deme : mihi certe poteris formosa videri ;
mi formosa satis, si modo saepe venis.
an si caeruleo quaedam sua tempora fuco
tinxerit, idcirco caerula forma bona est ?
cum tibi nec frater nec sit tibi filius ullus,
frater ego et tibi sim filius unus ego.
ipse tuus semper tibi sit custodia lectus,
nec nimis ornata fronte sedere velis.
credam ego narranti, noli committere, famae :
et terram rumor transilit et maria.

XIX

Etsi me invito discedis, Cynthia, Roma,
laetor quod sine me devia rura colis.
nullus erit castis iuvenis corruptor in agris,
qui te blanditiis non sinat esse meam ;
nulla neque ante tuas orietur rixa fenestras,
nec tibi clamatae somnus amarus erit.
sola eris et solos spectabis, Cynthia, montes
et pecus et fines pauperis agricolae.
illic te nulli poterunt corrumpere ludi,
fanaque peccatis plurima causa tuis.
illic assidue tauros spectabis arantes,
et vitem docta ponere falce comas ;
atque ibi rara feres inculto tura sacello,
haedus ubi agrestes corruet ante focos ;
protinus et nuda choreas imitabere sura ;
omnia ab externo sint modo tuta viro.
ipse ego venabor : iam nunc me sacra Dianae
suscipere et Veneri ponere vota iuvat.

20 aut *O, corr. f.* 21 deminuo *N* : diminuo *FDV*. 22 huic *N* : nunc *VF* : cui *NF* : qui *DV*. XVIIIB 23–38 *separavit Kuinoel.* 29 deme mihi *cod. Par.* 7989. deme : m *F* de me mi *DV*. 31 succo *DV*. XIX. et sine me *DV*. 2 coles *ς*. 4 probam *NFdv*. 13 tura *DVFn* : ura *N*. 14 ibi *DV*.

incipiam captare feras et reddere pinu
cornua et audaces ipse monere canes ;
non tamen ut vastos ausim temptare leones
aut celer agrestes comminus ire sues.
haec igitur mihi sit lepores audacia molles
excipere et stricto figere avem calamo,
qua formosa suo Clitumnus flumina luco
integit, et niveos abluit unda boves.
tu quotiens aliquid conabere, vita, memento
venturum paucis me tibi Luciferis.
sic me nec solae poterunt avertere silvae,
nec vaga muscosis flumina fusa iugis,
quin ego in assidua mutem tua nomina lingua :
absenti nemo non nocuisse velit.

XX

Qvid fles abducta gravius Briseide ? quid fles
anxia captiva tristius Andromacha ?
quidve mea de fraude deos, insana, fatigas ?
quid quereris nostram sic cecidisse fidem ?
non tam nocturna volucris funesta querela
Attica Cecropiis obstrepit in foliis,
nec tantum Niobe bis sex ad busta superbe
sollicito lacrimas defluit a Sipylo.
me licet aeratis astringant bracchia nodis,
sint mea vel Danaes condita membra domo,
in te ego et aeratas rumpam, mea vita, catenas,
ferratam Danaes transiliamque domum.
de te quodcumque, ad surdas mihi dicitur aures :
tu modo ne dubita de gravitate mea.
ossa tibi iuro per matris et ossa parentis
(si fallo, cinis heu sit mihi uterque gravis !)
me tibi ad extremas mansurum, vita, tenebras :
ambos una fides auferet, una dies.
quod si nec nomen nec me tua forma teneret,
posset servitium mite tenere tuum.
septima iam plenae deducitur orbita lunae,
cum de me et de te compita nulla tacent :
interea nobis non numquam ianua mollis,
non numquam lecti copia facta tui.

20 movere *DVF*. 26 pedes *DV*. 30 haec *DV*. 31 mutem *O* : motem *Hertzberg* : mussem *Paulmier*. 32 non *O* : ne *S*. XX. 7 superba *Beroaldus*. 8 lacrimans *FDV* : depluit *Scaliger*. 9 mi *S*. 10 vel *NV* : nec *DF* : danes *NV* : damnes *D* : demes *F* : modo *D*. 11 et aeratas *NF* : ferratas *DV*. 12 stasiliam *O*, *corr. v.* 16 falso *N*. 19 quid *DV*. 20 possem *DV*. 23, 24 non unquam *NDV*.

nec mihi muneribus nox ulla est empta beatis :
quidquid eram, hoc animi gratia magna tui.
cum te tam multi peterent, tu me una petisti :
possum ego naturae non meminisse tuae ?
tum me vel tragicae vexetis Erinyes, et me
inferno damnes, Aeace, iudicio,
atque inter Tityi volucres mea poena vagetur,
tumque ego Sisyphio saxa labore geram !
nec tu supplicibus me sis venerata tabellis :
ultima talis erit quae mea prima fides.
hoc mihi perpetuo ius est, quod solus amator
nec cito desisto nec temere incipio.

XXI

A QVANTVM de me Panthi tibi pagina finxit,
tantum illi Pantho ne sit amica Venus !
sed tibi iam videor Dodona verior augur.
uxorem ille tuus pulcher amator habet !
tot noctes periere : nihil pudet ? aspice, cantat
liber : tu nimium credula, sola iaces.
et nunc inter eos tu sermo es, te ille superbus
dicit se invito saepe fuisse domi.
dispeream, si quicquam aliud quam gloria de te
quaeritur : has laudes ille maritus habet.
Colchida sic hospes quondam decepit Iason :
eiecta est (tenuit namque Creusa) domo.
sic a Dulichio iuvene est elusa Calypso :
vidit amatorem pandere vela suum.
a nimium faciles aurem praebere puellae,
discite desertae non temere esse bonae !
huic quoque qui restat, iam pridem quaeritur alter :
experta in primo, stulta, cavere potes.
nos quocumque loco, nos omni tempore tecum
sive aegra pariter sive valente sumus.

XXII

Scis here mi multas pariter placuisse puellas ;
scis mihi, Demophoon, multa venire mala.
nulla meis frustra lustrantur compita plantis ;
o nimis exitio nata theatra meo,
sive aliquis molli diducit candida gestu
bracchia, seu varios incinit ore modos !

33 simplicibus *F*. XXI. 3. *hic incipit L*. 8 dicet *DV*. 12 tenuit ς : tenuis *O* : domo *O* : domum ς. 13 delusa *DV*. 17 qui restat *O* : quid restat ? *Burmann fortasse recte*. XXII 5 diducit *Passerat* : deducit *O*. 6 inicit *DV*.

interea nostri quaerunt sibi vulnus ocelli,
candida non tecto pectore si qua sedet,
sive vagi crines puris in frontibus errant,
Indica quos medio vertice gemma tenet.
quae si forte aliquid vultu mihi dura negarat,
frigida de tota fronte cadebat aqua.
quaeris, Demophoon, cur sim tam mollis in omnis ?
quod quaeris, 'quare' non habet ullus amor.
cur aliquis sacris laniat sua bracchia cultris
et Phrygis insanos caeditur ad numeros ?
uni cuique dedit vitium natura creato :
mi fortuna aliquid semper amare dedit.
me licet et Thamyrae cantoris fata sequantur,
numquam ad formosas, invide, caecus ero.
sed tibi si exiles videor tenuatus in artus,
falleris : haud umquam est culta labore Venus.
percontere licet : saepe est experta puella
officium tota nocte valere meum.
Iuppiter Alcmenae geminas requieverat Arctos,
et caelum noctu bis sine rege fuit ;
nec tamen idcirco languens ad fulmina venit :
nullus amor vires eripit ipse suas.
quid, cum e complexu Briseidos iret Achilles ?
num fugere minus Thessala tela Phryges ?
quid, ferus Andromachae lecto cum surgeret Hector ?
bella Mycenaeae non timuere rates ?
ille vel hic, classes poterant vel perdere muros :
hic ego Pelides, hic ferus Hector ego.
aspice uti caelo modo sol modo luna ministret :
sic etiam nobis una puella parum est.
altera me cupidis teneat foveatque lacertis,
altera si quando non sinit esse locum ;
aut si forte irata meo sit facta ministro,
ut sciat esse aliam, quae velit esse mea !
nam melius duo defendunt retinacula navim,
tutius et geminos anxia mater alit.

XXIIa

Avt si es dura, nega : sin es non dura, venito !
quid iuvat at nullo ponere verba loco ?
hic unus dolor est ex omnibus acer amanti,
speranti subito si qua venire negat.

19 sequentur *DV*. 24 hospitium *FL*. 30 non *NDV*. 33 poterant *N* : poterat *FLDV*. 38 sinat *DV*. XXIIa 43–50 *separaverunt Itali*. 44 et *O* in *S* : *corr. Baehrens*.

quanta illum toto versant suspiria lecto !
cur recipi, quasi non noverit illa, vetat ?
et rursus puerum quaerendo audita fatigat,
quem, quae scire timet, quaerere fata iubet.

XXIII

Cvi fuit indocti fugienda haec semita vulgi,
ipsa petita lacu nunc mihi dulcis aqua est.
ingenuus quisquam alterius dat munera servo,
ut promissa suae verba ferat dominae ?
et quaerit totiens ' quaenam nunc porticus illam
integit ? ' et ' campo quo movet illa pedes ? '
deinde, ubi pertuleris, quos dicit fama labores
Herculis, ut scribat ' muneris ecquid habes ? '
cernere uti possis vultum custodis amari,
captus et immunda saepe latere casa ?
quam care semel in toto nox vertitur anno !
a pereant, si quos ianua clausa iuvat !
contra, reiecto quae libera vadit amictu,
custodum et nullo saepta timore, placet.
cui saepe immundo Sacra conteritur Via socco,
nec sinit esse moram, si quis adire velit ;
differet haec numquam, nec poscet garrula, quod te
astrictus ploret saepe dedisse pater,
nec dicet ' timeo, propera iam surgere, quaeso :
infelix, hodie vir mihi rure venit.'
et quas Euphrates et quas mihi misit Orontes,
me iuerint : nolim furta pudica tori ;
libertas quoniam nulli iam restat amanti :
† nullus liber erit, si quis amare volet.†

XXIV

' Tv loqueris, cum sis iam noto fabula libro
et tua sit toto Cynthia lecta foro ? '
cui non his verbis aspergat tempora sudor ?
aut pudor ingenuus, aut reticendus amor ?
quod si tam facilis spiraret Cynthia nobis,
non ego nequitiae dicerer esse caput,
nec sic per totam infamis traducerer urbem,
urerer et quamvis non bene, verba darem.

48 cur *O* : cum *v* : quasi *Markland* : quae *O* : quem *S* : noverit *O* : voverit *Baehrens* : illa *DV* : ille *NFL* : vetat *O* : putat *S*. 50 *om. N* : quem quae *F* : quae quoque *DVL* : fata *FL* : plura *DV*. XXIII. 1 cui *FL* : quoi *v* : qui *NDV*. haec *S* : et *NFL* : *om. DV* : *unde Housman* fugienda fuit indocti. 8 scribas *DV*. 10 in nuda *DV*. 22 iuverint *N* : capiant *FLDV*. 24 *versus corruptus vel interpolatus*. XXIV. 1 sit *O* : *corr S*. 4 *si quid omnino mutandum*, ingenuis (*Haupt*) *legas*. 8 ureret *O* : *corr. S* : non bene *Housman* : nomine *O*.

quare ne tibi sit mirum me quaerere viles :
parcius infamant : num tibi causa levis ?
* * * * *
et modo pavonis caudae flabella superbae
et manibus dura frigus habere pila,
et cupit iratum talos me poscere eburnos,
quaeque nitent Sacra vilia dona Via.
a peream, si me ista movent dispendia, sed me
fallaci dominae iam pudet esse iocum !

XXIVa

Hoc erat in primis quod me gaudere iubebas ?
tam te formosam non pudet esse levem ?
una aut altera nox nondum est in amore peracta,
et dicor lecto iam gravis esse tuo.
me modo laudabas et carmina nostra legebas :
ille tuus pennas tam cito vertit amor ?
contendat mecum ingenio, contendat et arte,
in primis una discat amare domo :
si libitum tibi erit, Lernaeas pugnet ad hydras
et tibi ab Hesperio mala dracone ferat,
taetra venena libens et naufragus ebibat undas,
et numquam pro te deneget esse miser :
(quos utinam in nobis, vita, experiare labores !)
iam tibi de timidis iste protervus erit,
qui nunc se in tumidum iactando venit honorem :
discidium vobis proximus annus erit.
at me non aetas mutabit tota Sibyllae,
non labor Alcidae, non niger ille dies.
tu mea compones et dices ' ossa, Properti,
haec tua sunt ? eheu tu mihi certus eras,
certus eras eheu, quamvis nec sanguine avito
nobilis et quamvis non ita dives eras.'
nil ego non patiar, numquam me iniuria mutat :
ferre ego formosam nullum onus esse puto.
credo ego non paucos ista periisse figura,
credo ego sed multos non habuisse fidem.
parvo dilexit spatio Minoida Theseus,
Phyllida Demophoon, hospes uterque malus.
iam tibi Iasonia nota est Medea carina
et modo servato sola relicta viro.

10 num *NL* : nunc *DV* : mira *F*. 11 *Exciderunt, ut puto, versus nonnulli*. 11–16 *alienos putabat Scaliger*. 11 haec *Lachmann*, 15 ac *DV* : si me *O, corr. S*. XXIVa. 17 *separavit Scaliger*. erit *N*. 32 dissidium *DV*. 36 eheu *NFL* : heu heu *DV*. 38 navita *O* : *corr. Pontanus*. 39 patior *DV*. 46 servato *N* : ab infido *DV* : *om. FL*.

dura est quae multis simulatum fingit amorem,
et se plus uni si qua parare potest.
noli nobilibus, noli conferre beatis:
vix venit, extremo qui legat ossa die.
hi tibi nos erimus: sed tu potius precor ut me
demissis plangas pectora nuda comis.

XXV

Vnica nata meo pulcherrima cura dolori,
excludit quoniam sors mea 'saepe veni,'
ista meis fiet notissima forma libellis,
Calve, tua venia, pace, Catulle, tua.
miles depositis annosus secubat armis,
grandaevique negant ducere aratra boves,
putris et in vacua requiescit navis harena,
et vetus in templo bellica parma vacat:
at me ab amore tuo deducet nulla senectus,
sive ego Tithonus sive ego Nestor ero.
nonne fuit satius duro servire tyranno
et gemere in tauro, saeve Perille, tuo?
Gorgonis et satius fuit obdurescere vultu,
Caucasias etiam si pateremur aves?
sed tamen obsistam. teritur robigine mucro
ferreus et parvo saepe liquore silex:
at nullo dominae teritur sub limine amor, qui
restat et immerita sustinet aure minas.
ultro contemptus rogat, et peccasse fatetur
laesus, et invitis ipse redit pedibus.
tu quoque, qui pleno fastus assumis amore,
credule, nulla diu femina pondus habet.
an quisquam in mediis persolvit vota procellis,
cum saepe in portu fracta carina natet?
aut prius infecto deposcit praemia cursu,
septima quam metam triverit ante rota?
mendaces ludunt flatus in amore secundi:
si qua venit sero, magna ruina venit.
tu tamen interea, quamvis te diligat illa,
in tacito cohibe gaudia clausa sinu.
namque in amore suo semper sua maxima cuique
nescio quo pacto verba nocere solent.
quamvis te persaepe vocet, semel ire memento:
invidiam quod habet, non solet esse diu.

XXV. 2 saepe 'veni' μ, *fortasse recte*: venit N: *unde Madvig* excludi . . venit, *Lachmann* excludi . . . vehit. 12 saepe O: *corr.* $\mathcal{S}$. 17 dominae NFL: de me D: dne V. sub limine L: sublimine N: sub lumine DVF. 18 immeritas $\mathcal{S}$. '26 arte $\mathcal{S}$.

at si saecla forent antiquis grata puellis,
essem ego quod nunc tu : tempore vincor ego.
non tamen ista meos mutabunt saecula mores :
unus quisque sua noverit ire via.
at, vos qui officia in multos revocatis amores,
quantum sic cruciat lumina nostra dolor !
vidistis pleno teneram candore puellam,
vidistis fusco, ducit uterque color ;
vidistis quandam Argivam prodente figura,
vidistis nostras, utraque forma rapit ;
illaque plebeio vel sit sandycis amictu :
haec atque illa mali vulneris una via est.
cum satis una tuis insomnia portet ocellis,
una sit et cuivis femina multa mala.

XXVI

Vidi te in somnis fracta, mea vita, carina
Ionio lassas ducere rore manus,
et quaecumque in me fueras mentita fateri,
nec iam umore graves tollere posse comas,
qualem purpureis agitatam fluctibus Hellen,
aurea quam molli tergore vexit ovis.
quam timui, ne forte tuum mare nomen haberet,
atque tua labens navita fleret aqua !
quae tum ego Neptuno, quae tum cum Castore fratri,
quaeque tibi excepi, iam dea Leucothoe !
at tu vix primas extollens gurgite palmas
saepe meum nomen iam peritura vocas.
quod si forte tuos vidisset Glaucus ocellos,
esses Ionii facta puella maris,
et tibi ob invidiam Nereides increpitarent,
candida Nesaee, caerula Cymothoe.
sed tibi subsidio delphinum currere vidi,
qui, puto, Arioniam vexerat ante lyram.
iamque ego conabar summo me mittere saxo,
cum mihi discussit talia visa metus.

XXVIa

Nunc admirentur quod tam mihi pulchra puella
serviat et tota dicar in urbe potens !
non, si Cambysae redeant et flumina Croesi,
dicat ' de nostro surge, poeta, toro.'

37 mutabant *N*. 39 in *om. DV*. 40 sic *S* : si *O* : vestra *DV*. 42 ducit *N* : dulcis *DVF* : lucus *L*. 43 quadam *N*. Argivam *Baehrens* : Argiva *O* : prodente *FLDV* : prodire *N* : patriam Argivas prodente *Housman*. 45 sit *N* : sic *FLDV*. XXVI. 5 agitavi *F* : agitavit *L*. 15 prae invidia *DVF*. 18 quam *N*. XXVIa 21 *separavit Burmann*.

nam mea cum recitat, dicit se odisse beatos :
carmina tam sancte nulla puella colit.
multum in amore fides, multum constantia prodest.
qui dare multa potest, multa et amare potest.
seu mare per longum mea cogitet ire puella,
hanc sequar et fidos una aget aura duos.
unum litus erit sopitis unaque tecto
arbor, et ex una saepe bibemus aqua ;
et tabula una duos poterit componere amantes,
prora cubile mihi seu mihi puppis erit.
omnia perpetiar : saevus licet urgeat Eurus ;
velaque in incertum frigidus Auster agat ;
quicumque et venti miserum vexastis Vlixen,
et Danaum Euboico litore mille rates ;
et qui movistis duo litora, cum ratis Argo
dux erat ignoto missa columba mari.
illa meis tantum non umquam desit ocellis,
incendat navem Iuppiter ipse licet.
certe isdem nudi pariter iactabimur oris :
me licet unda ferat, te modo terra tegat.
sed non Neptunus tanto crudelis amori,
Neptunus fratri par in amore Iovi.
testis Amymone, latices dum ferret, in arvis
compressa, et Lernae pulsa tridente palus:
iam deus amplexu votum persolvit, at illi
aurea divinas urna profudit aquas.
crudelem et Borean rapta Orithyia negavit :
hic deus et terras et maria alta domat.
crede mihi, nobis mitescet Scylla, nec umquam
alternante vacans vasta Charybdis aqua ;
ipsaque sidera erunt nullis obscura tenebris,
purus et Orion, purus et Haedus erit.
quid mihi si ponenda tuo sit corpore vita ?
exitus hic nobis non inhonestus erit.

XXVII

At vos incertam, mortales, funeris horam
quaeritis, et qua sit mors aditura via ;
quaeritis et caelo, Phoenicum inventa, sereno,
quae sit stella homini commoda quaeque mala !
seu pedibus Parthos sequimur seu classe Britannos,
et maris et terrae caeca pericla viae ;

29 *novae elegiae principium facit N.* 39 rudis *f*, *Volscus* : Argus *Volscus.* 41 desit *NDV* : spectat *FL.* 44 modo *N* : quoque *FLDV.* 47 dum *N* : cum *FLDV* : Argis *S.* 53 mutescet *DVL.* 54 vorans *O, corr. Ayrmann.* 57 quod *FL.*

rursus et obiectum fles tu caput esse tumultu
cum Mavors dubias miscet utrimque manus ;
praeterea domibus flammam domibusque ruinas,
neu subeant labris pocula nigra tuis.
solus amans novit, quando periturus et a qua
morte, neque hic Boreae flabra neque arma timet.
iam licet et Stygia sedeat sub harundine remex,
solvat et infernae tristia vela ratis :
si modo clamantis revocaverit aura puellae,
concessum nulla lege redibit iter.

XXVIII

Ivppiter, affectae tandem miserere puellae :
tam formosa tuum mortua crimen erit.
venit enim tempus, quo torridus aestuat aer,
incipit et sicco fervere terra Cane.
sed non tam ardoris culpa est neque crimina caeli,
quam totiens sanctos non habuisse deos.
hoc perdit miseras, hoc perdidit ante puellas :
quidquid iurarunt, ventus et unda rapit.
num sibi collatam doluit Venus ? illa peraeque
prae se formosis invidiosa dea est.
an contempta tibi Iunonis templa Pelasgae ?
Palladis aut oculos ausa negare bonos ?
semper, formosae, non nostis parcere verbis.
hoc tibi lingua nocens, hoc tibi forma dedit.
sed tibi vexatae per multa pericula vitae
extremo veniet mollior hora die.
Io versa caput primos mugiverat annos :
nunc dea, quae Nili flumina vacca bibit.
Ino etiam prima terris aetate vagata est :
hanc miser implorat navita Leucothoen.
Andromede monstris fuerat devota marinis :
haec eadem Persei nobilis uxor erat.
Callisto Arcadios erraverat ursa per agros :
haec nocturna suo sidere vela regit.
quod si forte tibi properarint fata quietem,
illa sepulturae fata beata tuae.
narrabis Semelae, quo sit formosa periclo,
credet et illa, suo docta puella malo ;

XXVII. 7. fles tu *Housman* : fletus *N* : flemus *FLDV* : fletis ς. caput *NF* : capiti *DVL* : tumultu *cod. Brit. Mus.* 23766 : tumultum *O*. 14. solvat *Broekhuyzen* : servat *DV* : cernat *NFL*. XXVII. 8 iurarem *N* : iuratur *n*. 9 num *DFL* : nun *V* : non *N* : illa *O* : ipsa ς : peraeque *NDVL* : paremque *F*. 16 venit *O corr. v* : veniat ς. 21 devota *N* : monstrata *DVFL*. 26 ipsa ς.

et tibi Maeonias omnes heroidas inter
primus erit nulla non tribuente locus.
nunc, utcumque potes, fato gere saucia morem:
et deus et durus vertitur ipse dies.
hoc tibi vel poterit coniunx ignoscere Iuno:
frangitur et Iuno, si qua puella perit.
deficiunt magico torti sub carmine rhombi,
et iacet exstincto laurus adusta foco;
et iam Luna negat totiens descendere caelo,
nigraque funestum concinit omen avis.
una ratis fati nostros portabit amores
caerula ad infernos velificata lacus.
si non unius, quaeso, miserere duorum!
vivam, si vivet: si cadet illa, cadam.
pro quibus optatis sacro me carmine damno:
scribam ego 'per magnum est salva puella Iovem';
ante tuosque pedes illa ipsa operata sedebit,
narrabitque sedens longa pericla sua.

XXVIIIa

Haec tua, Persephone, maneat clementia, nec tu,
Persephonae coniunx, saevior esse velis.
sunt apud infernos tot milia formosarum:
pulchra sit in superis, si licet, una locis!
vobiscum est Iope, vobiscum candida Tyro,
vobiscum Europe nec proba Pasiphae,
et quot Troia tulit vetus et quot Achaia formas,
et Phoebi et Priami diruta regna senis:
et quaecumque erat in numero Romana puella,
occidit: has omnes ignis avarus habet.
nec forma aeternum aut cuiquam est fortuna perennis:
longius aut propius mors sua quemque manet.
tu quoniam es, mea lux, magno dimissa periclo,
munera Dianae debita redde choros,
redde etiam excubias divae nunc, ante iuvencae;
votivas noctes et mihi solve decem.

29 inter heroidas omnes *NFL.* 33 poterat *DVF.* 35 *novae elegiae principium indicant N μ.* 35 sub imagine *F*: rhombi *L*: rumbi *DV*: bombi *N*: nimbi *F.* 38 condidit *O*: *corr. v.* 41 set *N.* 45 operata *cod. Vat.* 3188 *pro v.l.*: operta *O*: adoperta *v.* XXVIIIa 47 *separavit Lachmann*: haec *NL*: nec *DVF*: moveat DV^1. 48 Persephone *O corr. v.* 50 scilicet *DFL.* 53 Troia *O*: hioa *cod. Cuiacianus*: Phthia *Huschke*: Sparta *Heinsius*: Creta *Rossberg*: *fortasse legas* et quot Achaia tulit vetus et quot Troia formas. 54 Phoebi *O*: Thebae *Scaliger*: Pelei *Baehrens.* 59 demissa *O*: *corr. S.*

XXIX

Hesterna, mea lux, cum potus nocte vagarer,
nec me servorum duceret ulla manus,
obvia nescio quot pueri mihi turba minuta
venerat (hos vetuit me numerare timor);
quorum alii faculas, alii retinere sagittas,
pars etiam visa est vincla parare mihi.
sed nudi fuerant. quorum lascivior unus,
'arripite hunc,' inquit, 'iam bene nostis eum
hic erat, hunc mulier nobis irata locavit.'
dixit, et in collo iam mihi nodus erat.
hic alter iubet in medium propellere, at alter,
'intereat, qui nos non putat esse deos!
haec te non meritum totas exspectat in horas:
at tu nescio quas quaeris, inepte, fores.
quae cum Sidoniae nocturna ligamina mitrae
solverit atque oculos moverit illa graves,
afflabunt tibi non Arabum de gramine odores,
sed quos ipse suis fecit Amor manibus.
parcite iam, fratres, iam certos spondet amores;
et iam ad mandatam venimus ecce domum.'
atque ita mi iniecto dixerunt rursus amictu:
'i nunc et noctes disce manere domi.'

XXIXa

Mane erat, et volui, si sola quiesceret illa,
visere: at in lecto Cynthia sola fuit.
obstipui: non illa mihi formosior unquam
visa, neque ostrina cum fuit in tunica,
ibat et hinc castae narratum somnia Vestae,
neu sibi neve mihi quae nocitura forent:
talis visa mihi somno dimissa recenti.
heu quantum per se candida forma valet!
'quid tu matutinus,' ait 'speculator amicae?
me similem vestris moribus esse putas?
non ego tam facilis: sat erit mihi cognitus unus,
vel tu vel si quis verior esse potest.
apparent non ulla toro vestigia presso,
signa volutantis nec iacuisse duos.

XXIX *adhaeret priori elegiae in DFVL.* 1 hesterna *O*: extrema *Heinsius*: mea *N*: modo *DFVL*: hesterno modo cum potu sub nocte *Postgate*. 4 hoc *NFL*. 8 iam *N*: nam *FLDV*. 10 dixit et *NFL*: dixerat *DV*. 11 at *NL*: et *DVF*. 21 mi *Heinsius*: me *O*: iniecto *S*: in lecto *O*: dixerunt *Heinsius*: duxerunt *O*: me in tectum duxerunt rursus amicae *Gul. Fischer*. XXIXa 23 *separavit Guyet*. 24 et *S*. 27 narrabat *FL*. 29 demissa *O*, *corr. S*. 31 quod *NFL*: quo *S*: amice *DVF*. 35 pressa *F*. ¶ 36 volutantis *Lf*: voluntatis *NF*: voluptatis *DV*: nec *NL*: non *FDV*.

aspice ut in toto nullus mihi corpore surgat
spiritus admisso notus adulterio.'
dixit, et opposita propellens savia dextra
prosilit in laxa nixa pedem solea.
sic ego tam sancti custode reludor amoris :
ex illo felix nox mihi nulla fuit.

XXX.

NUNC tu dure paras Phrygias nunc ire per undas
et petere Hyrcani litora nota maris,
[spargereque alterna communes caede Penates
et ferre ad patrios praemia dira Lares !]
quo fugis a demens ? nulla est fuga : tu licet usque
ad Tanain fugias, usque sequetur Amor.
non si Pegaseo vecteris in aere dorso,
nec tibi si Persei moverit ala pedes ;
vel si te sectae rapiant talaribus aurae,
nil tibi Mercurii proderit alta via.
instat semper Amor supra caput, instat amanti,
et gravis ipsa super libera colla sedet.
excubat ille acer custos et tollere numquam
te patietur humo lumina capta semel.
et iam si pecces, deus exorabilis ille est
si modo praesentes viderit esse preces.
ista senes licet accusent convivia duri :
nos modo propositum, vita, teramus iter.
illorum antiquis onerantur legibus aures :
hic locus est in quo, tibia docta, sones,
quae non iure vado Maeandri iacta natasti,
turpia cum faceret Palladis ora tumor.
una contentum pudeat me vivere amica ?
hoc si crimen erit, crimen Amoris erit :
mi nemo obiciat. libeat tibi, Cynthia, mecum
rorida muscosis antra tenere iugis.
illic aspicies scopulis haerere Sorores
et canere antiqui dulcia furta Iovis,
ut Semela est combustus, ut est deperditus Io,
denique ut ad Troiae tecta volarit avis.

39 dextra Σ : nostra *O* : veste *v.* 41 custode *NL* : custodis *F* : custos *DV* : reludor *N* : recludor *DV* : rector *FL* : deludor *Palmer* : eludor *Burmann* retrudor *Postgate.* 42 nox Σ : non *O.* XXX. *adhaeret priori elegiae in FLDV.* 19–22 *ante* 1, 2, *transp. Carutti,* 19, 20 *Housman.* 19 nunc tu dure paras Σ : nunc tu dura paras *DVFL* (tu *om. F*) : non tamen immerito *N.* 20 nota *O* : *corr. Hertzberg* : nuda *Lachmann.* 21, 22 *post* I. 22,8 *reicit Housman fortasse recte : hic certe, ut vidit, sunt alieni.* 21 spargere et *N.* 2 tantam *FLD.* 8. ipse *O*, *corr. Beroaldus.* 12 esse *NFLV* : ille *D.* 15 onerentur Σ : ornentur *v.* 16 sonet *DV.* 18 timor *FDV.* 30 volarit *nv.* : volari *N* : volaret *DVF* : volares *L.*

quod si nemo exstat qui vicerit Alitis arma,
communis culpae cur reus unus agor ?
nec tu Virginibus reverentia moveris ora :
hic quoque non nescit quid sit amare chorus ;
si tamen Oeagri quaedam compressa figura
Bistoniis olim rupibus accubuit.
hic ubi te prima statuent in parte choreae,
et medius docta cuspide Bacchus erit,
tum capiti sacros patiar pendere corymbos :
nam sine te nostrum non valet ingenium.

XXXI

Qvaeris, cur veniam tibi tardior ? aurea Phoebi
porticus a magno Caesare aperta fuit.
tanta erat in speciem Poenis digesta columnis,
inter quas Danai femina turba senis.
tum medium claro surgebat marmore templum,
et patria Phoebo carius Ortygia :
et duo Solis erant supra fastigia currus ;
et valvae, Libyci nobile dentis opus,
altera deiectos Parnasi vertice Gallos,
altera maerebat funera Tantalidos.
deinde inter matrem deus ipse interque sororem
Pythius in longa carmina veste sonat.
hic equidem Phoebo visus mihi pulchrior ipso
marmoreus tacita carmen hiare lyra :
atque aram circum steterant armenta Myronis,
quattuor artificis, vivida signa, boves.

XXXII

Qui videt, is peccat : qui te non viderit ergo,
non cupiet : facti lumina crimen habent.
nam quid Praenesti dubias, o Cynthia, sortes,
quid petis Aeaei moenia Telegoni ?
cur tua te Herculeum deportant esseda Tibur ?
Appia cur totiens te via dicit anum ?

35, set *N*. 36 accubuit *NFLV* : ingemuit *D*. 37 te ς : me *O*. XXXI. *adhaeret priori elegiae in O ; separant v et μ*. 3 tota ς : poenis *om. DLF* : columbis *O, corr. vf*. 4 senis *O* : nurus *v*. 5–8 *post* 16 *transp. Dousa pater*. 5 eadem *DV*. 6 habere *D*. 7 steterunt *F*. 8 artifices *vulgo*. 9 dum *DV*^{1}. 10 clarior *DVL*. 11 et duo *Hertzberg* : et quo *O* : in quo ς : erant *Hertzberg* : erat *O*. XXXII. *adhaeret priori in O, separavit Beroaldus*. 2 lumina crimen *cod. Vat.* 3188 : crimina lumen *O*. 4 lethogoni *O* : *corr. v*. 5 cur tua te *Baehrens* : curva te *N* : cur vatem *FLDV* : curnam te *Housman* : vatem cur nocte *Postgate*, : *olim conieceram* cur vae te ! *cf.* cur ve te *cod. Vossianus* 82. 6 dicit *N* : ducit *FLDV* : anum *O* : anus ς : te via Lanuvium *Jortin fortasse recte*.

hoc utinam spatiere loco, quodcumque vacabis,
Cynthia! sed tibi me credere turba vetat,
cum videt accensis devotam currere taedis
in nemus et Triviae lumina ferre deae.
scilicet umbrosis sordet Pompeia columnis
Porticus, aulaeis nobilis Attalicis,
et platanis creber pariter surgentibus ordo,
flumina sopito quaeque Marone cadunt,
et leviter nymphis tota crepitantibus urbe
cum subito Triton ore recondit aquam.
falleris, ista tui furtum via monstrat amoris:
non urbem, demens, lumina nostra fugis!
nil agis, insidias in me componis inanes,
tendis iners docto retia nota mihi.
sed de me minus est: famae iactura pudicae
tanta tibi miserae, quanta meretur, erit.
nuper enim de te nostra me laedit ad aures
rumor, et in tota non bonus urbe fuit.
sed tu non debes inimicae credere linguae:
semper formosis fabula poena fuit.
non tua deprenso damnata est fama veneno:
testis eris puras, Phoebe, videre manus.
sin autem longo nox una aut altera lusu
consumpta est, non me crimina parva movent.
Tyndaris externo patriam mutavit amore,
et sine decreto viva reducta domum est.
ipsa Venus fertur corrupta libidine Martis,
nec minus in caelo semper honesta fuit.
quamvis Ida Parim pastorem dicat amasse
atque inter pecudes accubuisse deam,
hoc et Hamadryadum spectavit turba sororum
Silenique senes et pater ipse chori;
cum quibus Idaeo legisti poma sub antro
supposita excipiens, Nai, caduca manu.
an quisquam in tanto stuprorum examine quaerit
'cur haec tam dives? quis dedit? unde dedit?'
o nimium nostro felicem tempore Romam,
si contra mores una puella facit!
haec eadem ante illam impune et Lesbia fecit:
quae sequitur, certe est invidiosa minus.

8 nam Σ: tibi me *DV*: time *N*: timeo *FL*: vocat *N*. 13 creber pariter platanis *DV*: creber platanis pariter *F*: surgentibus *Calphurnius*: urgentibus *O*. 15 lymphis Σ. 22 meretur *N*: mereris *FLDV*. 23 nostra *O*: nostras *f*: me ledit *NFL*: me ledet *DV*: nostras maledixit *Schneidewin*: pervenit Σ. 29 aut *NFDV*: vel *L*: luxu *DV*. 31 motavit *N*. 33 fertur *N*: quamvis *FLDV*: Martis *NFDV*: vixit *L*. 38 senis *O*: *corr.* Σ. 40 Naica dona *O*: *corr. Scaliger*. 45 illam iam impune *Itali*.

qui quaerit Tatios veteres durosque Sabinos,
hic posuit nostra nuper in urbe pedem.
tu prius et fluctus poteris siccare marinos,
altaque mortali deligere astra manu,
quam facere, ut nostrae nolint peccare puellae:
hic mos Saturno regna tenente fuit,
et cum Deucalionis aquae fluxere per orbem;
at post antiquas Deucalionis aquas,
dic mihi, quis potuit lectum servare pudicum,
quae dea cum solo vivere sola deo?
uxorem quondam magni Minois, ut aiunt,
corrupit torvi candida forma bovis;
nec minus aerato Danae circumdata muro
non potuit magno casta negare Iovi.
quod si tu Graias tuque es imitata Latinas,
semper vive meo libera iudicio!

XXXIII

Tristia iam redeunt iterum sollemnia nobis:
Cynthia iam noctes est operata decem.
atque utinam pereant, Nilo quae sacra tepente
misit matronis Inachis Ausoniis!
quae dea tam cupidos totiens divisit amantes,
quaecumque illa fuit, semper amara fuit.
tu certe Iovis occultis in amoribus, Io,
sensisti multas quid sit inire vias,
cum te iussit habere puellam cornua Iuno
et pecoris duro perdere verba sono.
a quotiens quernis laesisti frondibus ora,
mandisti et stabulis arbuta pasta tuis!
an, quoniam agrestem detraxit ab ore figuram
Iuppiter, idcirco facta superba dea es?
an tibi non satis est fuscis Aegyptus alumnis?
cur tibi tam longa Roma petita via?
quidve tibi prodest viduas dormire puellas?
sed tibi, crede mihi, cornua rursus erunt,
aut nos e nostra te, saeva, fugabimus urbe:
cum Tiberi Nilo gratia nulla fuit.
at tu, quae nostro nimium placata dolore es,
noctibus his vacui ter faciamus iter.
non audis et verba sinis mea ludere, cum iam
flectant Icarii sidera tarda boves:

47 tacitos *N*. 52 hic *NL*: is *DV*: his *F*. 53 et *O*: at *Vulpius*. 54 at *Palmer*: et *O*: antiqui *Markland*. 61 tuque es *NFL*: sive es *DV*: es tuque *Baehrens*: mirata *Itali*: Latinos *N*. XXXIII. 3 pereat *FLDV*. 12 mandisti *Palmer*: mansisti *O*: et *Heinsius*: *om. O*: arbuta *Palmer*: abdita *O*. 16 via *NFL*: via est *DV*. 19 fugavimus *DVFL*.

lenta bibis : mediae nequeunt te frangere noctes.
an nondum est talos mittere lassa manus ?
a pereat, quicumque meracas repperit uvas
corrupitque bonas nectare primus aquas !
Icare, Cecropiis merito iugulate colonis,
pampineus nosti quam sit amarus odor !
tuque o Eurytion vino Centaure peristi,
nec non Ismario tu, Polypheme, mero.
vino forma perit, vino corrumpitur aetas,
vino saepe suum nescit amica virum.
me miserum, ut multo nihil est mutata Lyaeo !
iam bibe : formosa es : nil tibi vina nocent,
cum tua praependent demissae in pocula sertae,
et mea deducta carmina voce legis.
largius effuso madeat tibi mensa Falerno,
spumet et aurato mollius in calice.
nulla tamen lecto recipit se sola libenter :
est quiddam, quod vos quaerere cogat Amor.
semper in absentes felicior aestus amantes :
elevat assiduos copia longa viros.

XXXIV

Cvr quisquam faciem dominae iam credat Amori ?
sic erepta mihi paene puella mea est.
expertus dico, nemo est in amore fidelis :
formosam raro non sibi quisque petit.
polluit ille deus cognatos, solvit amicos,
et bene concordes tristia ad arma vocat.
hospes in hospitium Menelao venit adulter :
Colchis et ignotum nonne secuta virum est ?
Lynceu, tune meam potuisti, perfide, curam
tangere ? nonne tuae tum cecidere manus ?
quid si non constans illa et tam certa fuisset ?
posses in tanto vivere flagitio ?
tu mihi vel ferro pectus vel perde veneno :
a domina tantum te modo tolle mea.
te socium vitae, te corporis esse licebit,
te dominum admitto rebus, amice, meis :
lecto te solum, lecto te deprecor uno :
rivalem possum non ego ferre Iovem.

35 es *F*. 37 praependent *NLF Charisius* : perpendent *DV* : demissae ... sertae *N Charisius* (p. 107, 25 K) : demissa ... serta *FLDV*. 42 nos *DVFL*. XXXIV *priori elegiae adhaeret in O : separavit Beroaldus.* 1 iam credat *N* : non credit *DVFL quo retento* amari *cum v legas* : nunc credit *Postgate* : amori *O* : amico *Beroaldus*. 4 formosam *N* : formam *L* : et formam *FDV*. 9, 10 tangere ... perfide *DVFL*. 12 posses in *N* : posses et in *DVL* : posset et *F*.

ipse meas solus, quod nil est, aemulor umbras,
stultus, quod nullo saepe timore tremo.
una tamen causa est, cur crimina tanta remitto,
errabant multo quod tua verba mero.
sed numquam vitae me fallet ruga severae :
omnes iam norunt quam sit amare bonum.
Lynceus ipse meus seros insanit amores !
solum te nostros laetor adire deos.
quid tua Socraticis tibi nunc sapientia libris
proderit aut rerum dicere posse vias ?
aut quid Erechthei tibi prosunt carmina lecta ?
nil iuvat in magno vester amore senex.
tu satius Musis † memorem † imitere Philetan
et non inflati somnia Callimachi.
nam rursus licet Aetoli referas Acheloi,
fluxerit ut magno fractus amore liquor,
atque etiam ut Phrygio fallax Maeandria campo
errat et ipsa suas decipit unda vias,
qualis et Adrasti fuerit vocalis Arion,
tristis ad Archemori funera victor equus :
† non Amphiareae prosint tibi fata quadrigae †
aut Capanei magno grata ruina Iovi.
desine et Aeschyleo componere verba coturno,
desine, et ad molles membra resolve choros.
incipe iam angusto versus includere torno,
inque tuos ignes, dure poeta, veni.
tu non Antimacho, non tutior ibis Homero :
despicit et magnos recta puella deos.
sed non ante gravi taurus succumbit aratro,
cornua quam validis haeserit in laqueis,
nec tu tam duros per te patieris amores :
trux tamen a nobis ante domandus eris.
harum nulla solet rationem quaerere mundi,
nec cur fraternis Luna laboret equis,
nec si post Stygias aliquid rest arbiter undas,
nec si consulto fulmina missa tonent.

e

20 quid *DV* : qui ς. nullo *Heinsius* : stulto *O*. 21 tanta remitto crimina causa *N*. 23 fallet me *N*. 25 sacros *DVFL*. 27 *a prioribus separabat. Beroaldus.* 29 erecthei *μ v* : erechti *N* : crethei *FLDV* : lecta *O* : plectri *Palmer.* 30 noster *DV*. 31 musis memorem *DVFL* : memorem musis *N* : meliorem musis ς : musis meliorem *Scaliger* : *locus nondum sanatus.* 33 cursus *Itali*. 34 fractus ς : factus *O* : tactus *Heinsius*. 37 orion *NFL*. 39 non Amphiareae *O* : *corruptum.* Amphiaraeae prosint . . . quadrigae ? *Munro* : Amphiarea tibi non prosint *Postgate* : Amphiareae nil ς. 40 magno *om. DVFL*. 42 thoros *FV* : toro *D*. 43 componere *DVF*. 47 sed *N* : si *DVFL* : gravis *O* : *corr.* ς. 49 tam *FLDV* : iam *N*. 50 dominandus *N*. 53 rest arbiter undas *Munro* (aliquis sedet arbiter *Jacob*): restabit erumpnas *LF* (erumpnas *om. N*) : restaverit undas *DV*: restabitur *Phillimore* : restabimus *Wassenbergh* : restabit arenas *vir doctus ap. Burmann.*

aspice me, cui parva domi fortuna relicta est
nullus et antiquo Marte triumphus avi,
ut regnem mixtas inter conviva puellas
hoc ego, quo tibi nunc elevor, ingenio !
mi lubet hesternis posito languere corollis,
quem tetigit iactu certus ad ossa deus ;
Actia Vergilio, custodis litora Phoebi,
Caesaris et fortis dicere posse rates,
qui nunc Aeneae Troiani suscitat arma
iactaque Lavinis moenia litoribus.
cedite Romani scriptores, cedite Grai !
nescio quid maius nascitur Iliade.
tu canis umbrosi subter pineta Galaesi
Thyrsin et attritis Daphnin harundinibus,
utque decem possint corrumpere mala puellas
missus et impressis haedus ab uberibus.
felix, qui viles pomis mercaris amores !
huic licet ingratae Tityrus ipse canat.
felix intactum Corydon qui temptat Alexin
agricolae domini carpere delicias !
quamvis ille sua lassus requiescat avena,
laudatur faciles inter Hamadryadas.
tu canis Ascraei veteris praecepta poetae,
quo seges in campo, quo viret uva iugo.
tale facis carmen docta testudine quale
Cynthius impositis temperat articulis.
non tamen haec ulli venient ingrata legenti,
sive in amore rudis sive peritus erit.
nec minor hic animis, ut sit minor ore, canorus,
anseris indocto carmine cessit olor.
haec quoque perfecto ludebat Iasone Varro,
Varro Leucadiae maxima flamma suae ;
haec quoque lascivi cantarunt scripta Catulli,
Lesbia quis ipsa notior est Helena ;
haec etiam docti confessa est pagina Calvi,
cum caneret miserae funera Quintiliae.
et modo formosa qui multa Lycoride Gallus
mortuus inferna vulnera lavit aqua !
Cynthia quin etiam versu laudata Properti,
hos inter si me ponere Fama volet.

59 mi lubet *Housman*: me iuvet *O* (iuvat *n*): hesternis *v*: externis *N*: aeternis *FL*: aeternum *DV*: posito *Housman*: positum *O*. 61 Virgilium *ς*. 66 nescio quod *NL*. 72 huic *N*: hinc *DVFL*: ipsa *O*, *corr. fv*. 78 uva *NFLV*: herba *D*. 83 hic *Housman*: his *O*: ut sit *Housman*: aut sim *O*: aut si *ς*: minor ore canorus *om. N*. 85 laudabat *DV*. 88 quin *V*. 91 qui *ς*: quam *O*: . . 92 flevit *Postgate*.

LIBER TERTIVS

I

Callimachi Manes et Coi sacra Philetae,
in vestrum, quaeso, me sinite ire nemus.
primus ego ingredior puro de fonte sacerdos
Itala per Graios orgia ferre choros.
dicite, quo pariter carmen tenuastis in antro ?
quove pede ingressi ? quamve bibistis aquam ?
a valeat, Phoebum quicumque moratur in armis !
exactus tenui pumice versus eat,—
quo me Fama levat terra sublimis, et a me
nata coronatis Musa triumphat equis,
et mecum in curru parvi vectantur Amores,
scriptorumque meas turba secuta rotas.
quid frustra missis in me certatis habenis ?
non datur ad Musas currere lata via.
multi, Roma, tuas laudes annalibus addent,
qui finem imperii Bactra futura canent.
sed, quod pace legas, opus hoc de monte Sororum
detulit intacta pagina nostra via.
mollia, Pegasides, date vestro serta poetae :
non faciet capiti dura corona meo.
at mihi quod vivo detraxerit invida turba,
post obitum duplici fenore reddet Honos ;
omnia post obitum fingit maiora vetustas :
maius ab exsequiis nomen in ora venit.
nam quis equo pulsas abiegno nosceret arces,
fluminaque Haemonio comminus isse viro,
Idaeum Simoenta Iovis *cum prole Scamandro*,
Hectora per campos ter maculasse rotas ?

I. 5 tenuistis *DVFL*. 10 nota ς. 22 reddet *fv* : reddit *O* : honos ς : onus *O*. 23 omnia . . . vetustas *FLDV* : Famae . . . vetustae *N*. 25 arces ς : artes *O*. 26 esse viro *ND* : ille raro *F*. 27 cum prole Scamandro *G. Wolff*: cunabula parvi *O* (*om. N*) : Idaeos montes Iovis incunabula parvi *Palmer*.

Deiphobumque Helenumque et Pulydamanta et in armis
qualemcumque Parim vix sua nosset humus.
exiguo sermone fores nunc, Ilion, et tu
Troia bis Oetaei numine capta dei.
nec non ille tui casus memorator Homerus
posteritate suum crescere sensit opus.
meque inter seros laudabit Roma nepotes :
illum post cineres auguror ipse diem.
ne mea contempto lapis indicet ossa sepulcro
provisum est Lycio vota probante deo.

II

Carminis interea nostri redeamus in orbem,
gaudeat in solito tacta puella sono.
Orphea detinuisse feras et concita dicunt
flumina Threicia sustinuisse lyra ;
saxa Cithaeronis Thebas agitata per artem
sponte sua in muri membra coisse ferunt ;
quin etiam, Polypheme, fera Galatea sub Aetna
ad tua rorantes carmina flexit equos :
miremur, nobis et Baccho et Apolline dextro,
turba puellarum si mea verba colit ?
quod non Taenariis domus est mihi fulta columnis,
nec camera auratas inter eburna trabes,
nec mea Phaeacas aequant pomaria silvas,
non operosa rigat Marcius antra liquor ;
at Musae comites et carmina cara legenti,
nec defessa choris Calliopea meis.
fortunata, meo si qua es celebrata libello !
carmina erunt formae tot monumenta tuae.
nam neque Pyramidum sumptus ad sidera ducti,
nec Iovis Elei caelum imitata domus,
nec Mausolei dives fortuna sepulcri
mortis ab extrema condicione vacant.
aut illis flamma aut imber subducet honores,
annorum aut ictus pondere victa ruent.
at non ingenio quaesitum nomen ab aevo
excidet : ingenio stat sine morte decus.

29 Pulydamanta et *Lachmann*; Pulydamantas *V* : Polydamantes *et similia NFLD*. 36 augur . . . ipse deae *N*. II. 2 ut *v*. 3 detinuisse *NL* : detenuisse *FV* : te tenuisse *D* : delenisse *Ayrmann fortasse recte*. 6 in muri *DV* ; in numeri *NL* : immineri *F*. 14 Martius *O*, *corr.* ς. 15 comitis *NDV* : comiti *FL* : *corr. fv*. 16 nec *Baehrens* : et *O* (*om. N*). 17 es ς : est *O*. 22 vacat *DVL*. 23 illi *DV* : subducit *N*. 24 armorum *F* : ictus *DVL* : ictu *NF* : pondere *NDVL* : pondera *F*.

III

Visvs eram molli recubans Heliconis in umbra,
Bellerophontei qua fluit umor equi,
reges, Alba, tuos et regum facta tuorum,
tantum operis, nervis hiscere posse meis;
parvaque tam magnis admoram fontibus ora,
unde pater sitiens Ennius ante bibit;
et cecinit Curios fratres et Horatia pila,
regiaque Aemilia vecta tropaea rate,
victricesque moras Fabii pugnamque sinistram
Cannensem et versos ad pia vota deos,
Hannibalemque Lares Romana sede fugantes,
anseris et tutum voce fuisse Iovem:
cum me Castalia speculans ex arbore Phoebus
sic ait aurata nixus ad antra lyra:
'quid tibi cum tali, demens, est flumine? quis te
carminis heroi tangere iussit opus?
non hinc ulla tibi speranda est fama, Properti:
mollia sunt parvis prata terenda rotis;
ut tuus in scamno iactetur saepe libellus,
quem legat exspectans sola puella virum.
cur tua praescripto sevecta est pagina gyro?
non est ingenii cumba gravanda tui.
alter remus aquas alter tibi radat harenas,
tutus eris: medio maxima turba mari est.'
dixerat, et plectro sedem mihi monstrat eburno,
qua nova muscoso semita facta solo est.
hic erat affixis viridis spelunca lapillis,
pendebantque cavis tympana pumicibus,
orgia Musarum et Sileni patris imago
fictilis et calami, Pan Tegeaee, tui;
et Veneris dominae volucres, mea turba, columbae
tingunt Gorgoneo punica rostra lacu;
diversaeque novem sortitae rura Puellae
exercent teneras in sua dona manus:
haec hederas legit in thyrsos, haec carmina nervis
aptat, at illa manu texit utraque rosam.
e quarum numero me contigit una dearum
(ut reor a facie, Calliopea fuit):
'contentus niveis semper vectabere cycnis,
nec te fortis equi ducet ad arma sonus.

III. 7 cecini Σ. 11 Lares *F*: lacres *LV*: lacies *N*: alacres *D*. 21 perscripto *N*: est *om. FL*: praescriptos evecta . . gyros *Scaliger fortasse recte*. 26 quo *N*. 29 orgia *Heinsius*; ergo *O*. 32 rostra *f*: nostra *O*. 33 diverseque *FL*: iura *Scaliger e cod. Vat.* 35 in *NFVL*: et *D*. 36 et *F*.

nil tibi sit rauco praeconia classica cornu
flare, nec Aonium tinguere Marte nemus ;
aut quibus in campis Mariano proelia signo
stent et Teutonicas Roma refringat opes,
barbarus aut Suevo perfusus sanguine Rhenus
saucia maerenti corpora vectet aqua.
quippe coronatos alienum ad limen amantes
nocturnaeque canes ebria signa fugae,
ut per te clausas sciat excantare puellas,
qui volet austeros arte ferire viros.'
talia Calliope, lymphisque a fonte petitis
ora Philetaea nostra rigavit aqua.

IV

Arma deus Caesar dites meditatur ad Indos,
et freta gemmiferi findere classe maris.
magna, viri, merces : parat ultima terra triumphos ;
Thybris, et Euphrates sub tua iura fluet ;
sera, sed Ausoniis veniet provincia virgis ;
assuescent Latio Partha tropaea Iovi.
ite agite, expertae bello date lintea prorae
et solitum armigeri ducite munus equi !
omina fausta cano. Crassos clademque piate !
ite et Romanae consulite historiae !
Mars pater, et sacrae fatalia lumina Vestae,
ante meos obitus sit precor illa dies,
qua videam spoliis oneratos Caesaris axes,
ad vulgi plausus saepe resistere equos,
inque sinu carae nixus spectare puellae
incipiam et titulis oppida capta legam,
tela fugacis equi et bracati militis arcus,
et subter captos arma sedere duces !
ipsa tuam serva prolem, Venus : hoc sit in aevum,
cernis ab Aenea quod superesse caput.
praeda sit haec illis, quorum meruere labores :
mi sat erit Sacra plaudere posse Via.

V

Pacis Amor deus est, pacem veneramur amantes :
sat mihi cum domina proelia dura mea :

41 praeconica *FDV* : praetoria *Beroaldus e cod.* "*reverendae vetustatis.*" 42 flare *Dousa filius* : flere *O*. 42 tingere *FD* : cingere *V*. 45 Suevo *codd. Beroaldi* : sevo *O*. IV. 4 Thybris *Housman* : Tigris *O* (Tygris *N*) : fluet *Housman* : fluent *NDVF* : flue *L*. 19 prolem serva *DVFL*. 22 mi $\bar{s}$: me *O* : Sacra *om. L* : media *DF*. V. 2 stant mihi *O* : *corr. Lachmann.*

nec tantum inviso pectus mihi carpitur auro,
nec bibit e gemma divite nostra sitis,
nec mihi mille iugis Campania pinguis aratur,
nec miser aera paro clade, Corinthe, tua.
o prima infelix fingenti terra Prometheo!
ille parum caute pectoris egit opus.
corpora disponens mentem non vidit in arte:
recta animi primum debuit esse via.
nunc maris in tantum vento iactamur, et hostem
quaerimus, atque armis nectimus arma nova.
haud ullas portabis opes Acherontis ad undas:
nudus ad infernas, stulte, vehere rates.
victor cum victis pariter miscebitur umbris:
consule cum Mario, capte Iugurtha, sedes.
Lydus Dulichio non distat Croesus ab Iro:
optima mors, carpta quae venit apta die.
me iuvat in prima coluisse Helicona iuventa
Musarumque choris implicuisse manus:
me iuvet et multo mentem vincire Lyaeo,
et caput in verna semper habere rosa.
atque ubi iam Venerem gravis interceperit aetas,
sparserit et nigras alba senecta comas,
tum mihi naturae libeat perdiscere mores,
quis deus hanc mundi temperet arte domum,
qua venit exoriens, qua deficit, unde coactis
cornibus in plenum menstrua luna redit,
unde salo superant venti, quid flamine captet
Eurus, et in nubes unde perennis aqua;
sit ventura dies mundi quae subruat arces,
purpureus pluvias cur bibit arcus aquas,
aut cur Perrhaebi tremuere cacumina Pindi,
solis et atratis luxerit orbis equis,
cur serus versare boves et plaustra Bootes,
Pleiadum spisso cur coit igne chorus,
curve suos fines altum non exeat aequor,
plenus et in partes quattuor annus eat;
sub terris sint iura deum et tormenta Gigantum,
Tisiphones atro si furit angue caput,
aut Alcmaeoniae furiae aut ieiunia Phinei,

3 tamen *O, corr. Lachmann* 6 aera $\mathcal{S}$: aere *N* : ire *FLDV* : clade *N* : classe *DVF* : pace *F*. 7 frangenti *N*. 8 cauti $\mathcal{S}$. 9 inertem $\mathcal{S}$: in arce *cod. Passerat.* 12 quaerimus *FLD*. 14 at inferna ... rate *Schrader fortasse recte* : ab inferna ... rate *codd. Beroald.* 15 miscebimur $\mathcal{S}$. 18 carpta *Baehrens* : parca *O* : apta *DVF* : acta *NL*. 21 iuvat *DV*. 24 sparserit et *N* : sparserit *DV* : sparsit et *FL* : et nigras $\mathcal{S}$: integras *O*. 31 artes *L* : arcem *DVF*. 34 attractis *DVF*. 35 seros *N* : plaustra bootes *DV* : flamma palustra *FL* : flamma boon *N*. 39 gigantum *om. N*.

num rota, num scopuli, num sitis inter aquas,
num tribus infernum custodit faucibus antrum
Cerberus, et Tityo iugera pauca novem,
an ficta in miseras descendit fabula gentes,
et timor haud ultra quam rogus esse potest.
exitus hic vitae superest mihi: vos, quibus arma
grata magis, Crassi signa referte domum.

VI

Dic mihi de nostra, quae sentis, vera puella:
sic tibi sint dominae, Lygdame, dempta iuga.
num me laetitia tumefactum fallis inani,
haec referens, quae me credere velle putas?
omnis enim debet sine vano nuntius esse,
maioremque timens servus habere fidem.
nunc mihi, si qua tenes, ab origine dicere prima
incipe: suspensis auribus ista bibam.
sic, ut eam incomptis vidisti flere capillis,
illius ex oculis multa cadebat aqua?
nec speculum strato vidisti, Lygdame, lecto?
ornabat niveas nullane gemma manus?
ac maestam teneris vestem pendere lacertis,
scriniaque ad lecti clausa iacere pedes?
tristis erat domus, et tristes sua pensa ministrae
carpebant, medio nebat et ipsa loco,
umidaque impressa siccabat lumina lana,
rettulit et querulo iurgia nostra sono?
'haec te teste mihi promissa est, Lygdame, merces?
est poenae servo rumpere teste fidem.
ille potest nullo miseram me linquere facto,
et qualem nolo dicere habere domo!
gaudet me vacuo solam tabescere lecto.
si placet, insultet, Lygdame, morte mea.
non me moribus illa, sed herbis improba vicit:
staminea rhombi ducitur ille rota.
illum turgentis ranae portenta rubetae
et lecta exuctis anguibus ossa trahunt,
et strigis inventae per busta iacentia plumae,
cinctaque funesto lanea vitta viro.
si non vana canunt mea somnia, Lygdame, testor,
poena erit ante meos sera sed ampla pedes;

42, 43 non . . . non . . . non . . . non *FL.* 46 haut *N*: aut *FLDV.* 47 superet ς. VI. 3 num ς: dum *FLDV*: non *N.* 5 sine vanis esse relator *V.* 9 sic, ut *nos*: sicut *FLDV*: si cã *N.* 22 et qualem nolo *Palmer*: et qualem nullo *N*: aequalem nulla *FLDV.* 28 exuctis *Burmann*: exectis *NLDV*: exactis *F.* 31 cadunt *D.*

putris et in vacuo texetur aranea lecto :
noctibus illorum dormiet ipsa Venus.'
quae tibi si veris animis est questa puella,
hac eadem rursus, Lygdame, curre via,
et mea cum multis lacrimis mandata reporta :
iram, non fraudes esse in amore meo,
me quoque consimili impositum torquerier igni :
iurabo bis sex integer esse dies.
quod mihi si e tanto felix concordia bello
exstiterit, per me, Lygdame, liber eris.

VII

Ergo sollicitae tu causa, pecunia, vitae !
per te immaturum mortis adimus iter ;
tu vitiis hominum crudelia pabula praebes ;
semina curarum de capite orta tuo :
tu Paetum ad Pharios tendentem lintea portus
obruis insano terque quaterque mari.
nam dum te sequitur, primo miser excidit aevo
et nova longinquis piscibus esca natat ;
et mater non iusta piae dare debita terrae
nec pote cognatos inter humare rogos,
sed tua nunc volucres astant super ossa marinae,
nunc tibi pro tumulo Carpathium omne mare est.
infelix Aquilo, raptae timor Orithyiae,
quae spolia ex illo tanta fuere tibi ?
aut quidnam fracta gaudes, Neptune, carina ?
portabat sanctos alveus ille viros.
Paete, quid aetatem numeras ? quid cara natanti
mater in ore tibi est ? non habet unda deos.
nam tibi nocturnis ad saxa ligata procellis
omnia detrito vincula fune cadunt.
reddite corpus humo, posita est in gurgite vita ;
Paetum sponte tua, vilis arena, tegas ;
et quotiens Paeti transibit nauta sepulcrum,
dicat 'et audaci tu timor esse potes.'
ite, rates curvate et leti texite causas :
ista per humanas mors venit acta manus.
terra parum fuerat, fatis adiecimus undas :
fortunae miseras auximus arte vias.
ancora te teneat, quem non tenuere penates ?
quid meritum dicas, cui sua terra parum est ?

36 haec *DV*. 41 quod *N* : quid *FLDV* : mihi si e *Lachmann* : mihi si *FLDV* : nisi et *N*. VII. 1 vitae es *DV*. 25 posita est *N* : positaque *FLDV*. 29 curvate *Lendrum* : curvae *O* : curvae ite ς : curvas *Passerat*.

ventorum est, quodcumque paras : haud ulla carina
consenuit, fallit portus et ipse fidem.
natura insidians pontum substravit avaris :
ut tibi succedat, vix semel esse potest ;
sunt Agamemnonias testantia litora curas,
qua notat Argynni poena Mimantis aquas :
hoc iuvene amisso classem non solvit Atrides,
pro qua mactata est Iphigenia mora.
saxa triumphales fregere Capharea puppes,
naufraga cum vasto Graecia tracta salo est.
paulatim socium iacturam flevit Vlixes,
in mare cui solum non valuere doli.
quod si contentus patrio bove verteret agros,
verbaque duxisset pondus habere mea,
viveret ante suos dulces conviva Penates,
pauper, at in terra nil nisi fleret opes.
non tulit haec Paetus, stridorem audire procellae
et duro teneras laedere fune manus ;
sed Chio thalamo aut Oricia terebintho
et fultum pluma versicolore caput.
huic fluctus vivo radicitus abstulit ungues,
et miser invisam traxit hiatus aquam ;
hunc parvo ferri vidit nox improba ligno :
Paetus ut occideret, tot coiere mala.
flens tamen extremis dedit haec mandata querelis,
cum moribunda niger clauderet ora liquor :
'di maris Aegaei quos sunt penes aequora, venti,
et quaecumque meum degravat unda caput,
quo rapitis miseros primae lanuginis annos ?
attulimus longas in freta vestra manus.
a miser alcyonum scopulis affligar acutis !
in me caeruleo fuscina sumpta deo est.
at saltem Italiae regionibus evehat aestus :
hoc de me sat erit si modo matris erit.'
subtrahit haec fantem torta vertigine fluctus ;
ultima quae Paeto voxque diesque fuit.
o centum aequoreae Nereo genitore puellae,
et tu materno tracta dolore Thetis ;

37 insidias Σ. 21–24 *post* 38 *transp. Scaliger*. 22 qua *NFLD* : quae *V* : notat *O* : natat *f* : nota Σ : argynni *v* : argioni *FL* : agynni *N* : argivum *DV* : Mimantis *Ellis* : minantis *O* : natantis *v* : aquas *Ellis* : aquae *O*. 23 hoc *N* : nec *FLDV*. 42 solum Σ : soli *O* : soliti Σ. 46 nil nisi fleret opes *Baehrens* : ubi *NFL* : nisi *DV* : flere *O* : potest *O* : potes Σ. 47 haec *N* : *hunc DVL* : hoc *F* : hic Σ. 49 chio *O* : Thyio *Santen* : calamo *FL* : orythia *N* : corythia *FLDV*. 52 invitam *FDV*. 60 longas *O* : sontes *Postgate* : nocuas *Housman*. 61 affligor *DV*. 63 advehat Σ. 66 nox *FLDV*. 68 tacta *v* : fracta *Heinsius fortasse recte* : thetis *N* : petis *L* : pedis *FDV*.

vos decuit lasso supponere bracchia mento :
non poterat vestras ille gravare manus :
at tu, saeve Aquilo, numquam mea vela videbis :
ante fores dominae condar oportet iners.

VIII

Dvlcis ad hesternas fuerat mihi rixa lucernas,
vocis et insanae tot maledicta tuae,
cum furibunda mero mensam propellis et in me
proicis infensa cymbia plena manu ?
tu vero nostros audax invade capillos
et mea formosis unguibus ora nota,
tu minitare oculos subiecta exurere flamma,
fac mea rescisso pectora nuda sinu !
nimirum veri dantur mihi signa caloris :
nam sine amore gravi femina nulla dolet.
quae mulier rabida iactat convicia lingua,
haec Veneris magnae volvitur ante pedes ;
custodum gregibus circa se stipat euntem,
seu sequitur medias, Maenas ut icta, vias,
seu timidam crebro dementia somnia terrent,
seu miseram in tabula picta puella movet :
his ego tormentis animi sum verus haruspex,
has didici certo saepe in amore notas.
non est certa fides, quam non in iurgia vertas :
hostibus eveniat lenta puella meis.
in morso aequales videant mea vulnera collo :
me doceat livor mecum habuisse meam.
aut in amore dolere volo aut audire dolentem,
sive tuas lacrimas sive videre meas,
tecta superciliis si quando verba remittis,
aut tua cum digitis scripta silenda notas.
odi ego quae numquam pungunt suspiria somnos :
semper in irata pallidus esse velim.
dulcior ignis erat Paridi, cum Graia per arma
Tyndaridi poterat gaudia ferre suae :
dum vincunt Danai, dum restat barbarus Hector,
ille Helenae in gremio maxima bella gerit.
aut tecum aut pro te mihi cum rivalibus arma
semper erunt : in te pax mihi nulla placet.

VIII *adhaeret priori elegiae in FLDV.* 1 hexternas *L* : externas *DV.* 3 cum *Beroaldus* : cur *O.* 4 infensa *Postgate* : insana *O* : infesta *Palmer.* 11 rabida *Scaliger* : gravida *O.* 12 haec *Livineius* : et *O.* 13 custodem *DVL* : grege seu *Postgate.* 16 miserum *DV.* 18 nam *FLDV.* 19 iniurgia *N* : iniuria *FLDV* : vertas *Vahlen* : versat *NLDV* : vertat *F.* 24 meas . . . tuas *O* : *transp. Sandström.* 27 quos *f* : quum *S.* 28 iratam *FLDV.* 29 cum *NFL* : quo *DV* : Graia *Beroaldus* : grata *O.* 34 in te *NFL* : vitae *DV.*

VIIIa

GAUDE, quod nulla est aeque formosa : dolercs,
si qua foret : nunc sis iure superba licet.
at tibi, qui nostro nexisti retia lecto,
sit socer aeternum nec sine matre domus !
cui nunc si qua data est furandae copia noctis,
offensa illa mihi, non tibi amica, dedit.

IX

MAECENAS, eques Etrusco de sanguine regum,
intra fortunam qui cupis esse tuam,
quid me scribendi tam vastum mittis in aequor ?
non sunt apta meae grandia vela rati.
turpe est, quod nequeas, capiti committere pondus
et pressum inflexo mox dare terga genu.
omnia non pariter rerum sunt omnibus apta,
palma nec ex aequo ducitur ulla iugo.
gloria Lysippo est animosa effingere signa ;
exactis Calamis se mihi iactat equis ;
in Veneris tabula summam sibi poscit Apelles ;
Parrhasius parva vindicat arte locum ;
argumenta magis sunt Mentoris addita forma ;
at Myos exiguum flectit acanthus iter ;
Phidiacus signo se Iuppiter ornat eburno ;
Praxitelen propria vindicat urbe lapis.
est quibus Eleae concurrit palma quadrigae,
est quibus in celeres gloria nata pedes ;
hic satus ad pacem, hic castrensibus utilis armis :
naturae sequitur semina quisque suae.
at tua, Maecenas, vitae praecepta recepi,
cogor et exemplis te superare tuis.
cum tibi Romano dominas in honore secures
et liceat medio ponere iura foro ;
vel tibi Medorum pugnaces ire per hastas,
atque onerare tuam fixa per arma domum ;
et tibi ad affectum vires det Caesar, et omni
tempore tam faciles insinuentur opes ;
parcis et in tenues humilem te colligis umbras :
velorum plenos subtrahis ipse sinus.

VIIIa 35–40 *alienos esse vidit Postgate, nos separavimus.* 37 nexisti *Priscianus* (p. 902) *et Diomedes* (p. 369, 21K) : tendisti *O*. 40 offensa *Itali* : offensam *O*. IX. 2 inter *FDV*. 8 palma ζ : flamma *NFV* : flamina *LD* : fama ζ : una ζ : rogo *f*. 9 fingere *FLDV*. 10 calamus *O*, *corr. Itali*. 11 posita *FL* : ponit *vf*. 14 at ζ : ad *O* : Myos *Volscus* : muros *N* : nuros *DVF* : miros *L*. 16 propria *O* : parius *codd. Beroaldi* : Paria *Broekhuyzen* : venditat *Burmann*. 25 hastas *Markland* : hostes *O* : astus *Lachmann*.

crede mihi, magnos aequabunt ista Camillos
iudicia, et venies tu quoque in ora virum,
Caesaris et famae vestigia iuncta tenebis :
Maecenatis erunt vera tropaea fides.
non ego velifera tumidum mare findo carina :
tota sub exiguo flumine nostra mora est.
non flebo in cineres arcem sedisse paternos
Cadmi nec septem proelia clade pari ;
nec referam Scaeas et Pergama Apollinis arces.
et Danaum decimo vere redisse rates ;
moenia cum Graio Neptunia pressit aratro
victor Palladiae ligneus artis equus.
inter Callimachi sat erit placuisse libellos
et cecinisse modis, Dore poeta, tuis.
haec urant pueros, haec urant scripta puellas,
meque deum clament et mihi sacra ferant !
te duce vel Iovis arma canam caeloque minantem
Coeum et Phlegraeis Eurymedonta iugis ;
eductosque pares silvestri ex ubere reges
ordiar et caeso moenia firma Remo,
celsaque Romanis decerpta palatia tauris,
crescet et ingenium sub tua iussa meum !
prosequar et currus utroque ab litore ovantes,
Parthorum astutae tela remissa fugae,
castraque Pelusi Romano subruta ferro,
Antonique graves in sua fata manus.
mollis tu coeptae fautor cape lora iuventae,
dexteraque immissis da mihi signa rotis.
hoc mihi, Maecenas, laudis concedis, et a te est
quod ferar in partes ipse fuisse tuas.

X

Mirabar, quidnam misissent mane Camenae,
ante meum stantes sole rubente torum.
natalis nostrae signum misere puellae
et manibus faustos ter crepuere sonos.
transeat hic sine nube dies, stent aere venti,
ponat et in sicco molliter unda minax.
aspiciam nullos hodierna luce dolentes,
et Niobae lacrimas supprimat ipse lapis,

33 victa *N*. 35 *om. N*. 36 tuta $\bar{S}$: ẽ *vel* e *ante* flumine *FLD*. 38 septem *Lipsius* : semper *O* : fratrum *codd. Passerat*. 42 opus *D*. 44 dure *O, corr. Scriverius*. 45 curant *O* : curent $\bar{S}$, *corr. Itali*. 48 oromedonta *O, corr. Huschke*. 49 *et* 51 *inter se transp. Peiper*. 57 factor *N* : faustor *FL*. X. 1 visissent *Heinsius fortasse recte*. 3 miserere *FLD*. 6 ponet *NFL* : minas *vf*.

alcyonum positis requiescant ora querelis,
increpet absumptum nec sua mater Itym.
tuque, o cara mihi, felicibus edita pennis,
surge et poscentes iusta precare deos.
ac primum pura somnum tibi discute lympha,
et nitidas presso pollice finge comas :
dein qua primum oculos cepisti veste Properti
indue, nec vacuum flore relinque caput ;
et pete, qua polles, ut sit tibi forma perennis,
inque meum semper stent tua regna caput.
inde coronatas ubi ture piaveris aras,
luxerit et tota flamma secunda domo,
sit mensae ratio, noxque inter pocula currat,
et crocino nares murreus ungat onyx,
tibia nocturnis succumbat rauca choreis,
et sint nequitiae libera verba tuae,
dulciaque ingratos adimant convivia somnos,
publica vicinae perstrepat aura viae :
sit sors et nobis talorum interprete iactu,
quem gravibus pennis verberet ille puer.
cum fuerit multis exacta trientibus hora,
noctis et instituet sacra ministra Venus,
annua solvamus thalamo sollemnia nostro,
natalisque tui sic peragamus iter.

XI

Quid mirare, meam si versat femina vitam
et trahit addictum sub sua iura virum.
criminaque ignavi capitis mihi turpia fingis,
quod nequeam fracto rumpere vincla iugo ?
venturam melius praesagit navita mortem,
vulneribus didicit miles habere metum.
ista ego praeterita iactavi verba iuventa :
tu nunc exemplo disce timere meo.
Colchis flagrantes adamantina sub iuga tauros
egit et armigera proelia sevit humo,
custodisque feros clausit serpentis hiatus,
iret ut Aesonias aurea lana domos.
ausa ferox ab equo quondam oppugnare sagittis
Maeotis Danaum Penthesilea rates ;
aurea cui postquam nudavit cassida frontem,
vicit victorem candida forma virum.

12 praesentes *codd. Passerat.* 15 dein qua *N* : denique *F* : te qua *LDV*. 17, 18 *om. N*. 17 pelles *O* : *corr. fv*. 19 tibi *FLDV*. 21 voxque *DV*. 23 pauca *FLDV*. 25 que *om. N*. 26 perstrepat *fv* : perstrepet *O*, *unde Santen* percrepet. XI. 5 venturam mortem *O* (noctem μ) : ventorum motum *S. G. Owen*. 14 Maeotis *N* : nectis *L* : iniectis *FDV* 15 cui *N* : qui *FLDV*.

Omphale in tantum formae processit honorem,
Lydia Gygaeo tincta puella lacu,
ut, qui pacato statuisset in orbe columnas,
tam dura traheret mollia pensa manu.
Persarum statuit Babylona Semiramis urbem,
ut solidum cocto tolleret aggere opus,
et duo in adversum mitti per moenia currus
nec possent tacto stringere ab axe latus ;
duxit et Euphratem medium, quam condidit, arcis,
iussit et imperio subdere Bactra caput,
nam quid ego heroas, quid raptem in crimine divos ?
Iuppiter infamat seque suamque domum.
quid, modo quae nostris opprobria vexerit armis
et famulos inter femina trita suos,
coniugis obsceni pretium Romana poposcit
moenia et addictos in sua regna Patres ?
noxia Alexandria, dolis aptissima tellus,
et totiens nostro Memphi cruenta malo,
tres ubi Pompeio detraxit harena triumphos !
tollet nulla dies hanc tibi, Roma, notam.
issent Phlegraeo melius tibi funera campo,
vel tua si socero colla daturus eras.
scilicet incesti meretrix regina Canopi,
una Philippeo sanguine adusta nota,
ausa Iovi nostro latrantem opponere Anubim,
et Tiberim Nili cogere ferre minas,
Romanamque tubam crepitanti pellere sistro,
baridos et contis rostra Liburna sequi,
foedaque Tarpeio conopia tendere saxo,
iura dare et statuas inter et arma Mari.
septem urbs alta iugis, toto quae praesidet orbi,
femineas timuit territa Marte minas !
quid nunc Tarquinii fractas iuvat esse secures,
nomine quem simili vita superba notat,
si mulier patienda fuit ? cape, Roma, triumphum
et longum Augusto salva precare diem !
fugisti tamen in timidi vaga flumina Nili :
accepere tuae Romula vincla manus.
bracchia spectavi sacris admorsa colubris,
et trahere occultum membra soporis iter.
'non hoc, Roma, fui tanto tibi cive verenda !'
dixit et assiduo lingua sepulta mero.

17 *nova elegia in* $F\mu$: omphalie *DV* : et in Σ. 20 *nova elegia in FLDV*μ. 23 mitti *Tyrrell* : missi *O*. 24 nec *NFL* : ne *DV* . 25 qua *N* : arcis *Baehrens* : arces *O*. 26 surgere *O*, *corr. Burmann sen.* 27 crimina *v*. 29 vexerat Σ. 35 res *L* : haec *F* : tibi *LF*. 44 cunctis *DV*. 45 canopeia *O*, *corr. Beroaldus*. 46 et Σ: *om. O*. 57, 58 *post* 46 *transposuimus*. 48 vocat *DV* : inusta *Scaliger*. 51 timida *O*, *corr.* Σ : tumidi *fv* : vada *NLF*. 55 haec Σ : fui Σ : fuit *O*. 58 *om. N* : femineo extimuit *Postgate*.

Curtius expletis statuit monumenta lacunis, 61
at Decius misso proelia rupit equo, 62
Coclitis abscissos testatur semita pontes,
est cui cognomen corvus habere dedit :
haec di condiderant, haec di quoque moenia servant :
vix timeat salvo Caesare Roma Iovem.
nunc ubi Scipiadae classes, ubi signa Camilli,
aut modo Pompeia Bospore capta manu ? 68
Hannibalis spolia et victi monumenta Syphacis, 59
et Pyrrhi ad nostros gloria fracta pedes ? 60
Leucadius versas acies memorabit Apollo : 69
tantum operis belli sustulit una dies. 70
at tu, sive petes portus seu, navita, linques,
Caesaris in toto sis memor Ionio.

XII

Postvme, plorantem potuisti linquere Gallam,
miles et Augusti fortia signa sequi ?
tantine ulla fuit spoliati gloria Parthi,
ne faceres Galla multa rogante tua ?
si fas est, omnes pariter pereatis avari, 5
et quisquis fido praetulit arma toro !
tu tamen iniecta tectus, vesane, lacerna
potabis galea fessus Araxis aquam.
illa quidem interea fama tabescet inani,
haec tua ne virtus fiat amara tibi, 10
neve tua Medae laetentur caede sagittae,
ferreus aurato neu cataphractus equo,
neve aliquid de te flendum referatur in urna :
sic redeunt, illis qui cecidere locis.
ter quater in casta felix, o Postume, Galla ! 15
moribus his alia coniuge dignus eras.
quid faciet nullo munita puella timore,
cum sis luxuriae, Roma, magistra tuae ?
sed securus eas : Gallam non munera vincent,
duritiaeque tuae non erit illa memor.
nam quocumque die salvum te fata remittent, 20
pendebit collo Galla pudica tuo.
Postumus alter erit miranda coniuge Vlixes :
non illi longae tot nocuere morae,
castra decem annorum, et Ciconum mons Ismara, Calpe, 25
exustaeque tuae mox, Polypheme, genae,

61 curius *NDV* : durius *DFL. corr. fv.* 62. ac *DVL.* 63 adscisos *N.* 64 et *O, corr. Puccius.* 59, 60 *post* 68 *transposuit Passerat.* XII. 4 facias *FLDV.* 7 intecta *O, corr. Itali.* 14 sic redeunt *v* : si credunt *N* : si credent *FLDV.* 18 sis *Palmer* : sit *O, quo retento* suae (ς) *pro* tuae *legendum.* 25 mons *O* : mors ς : calpe *NF* : talpe *DVL* : capta *Fonteine.*

et Circae fraudes, lotosque herbaeque tenaces,
Scyllaque et alternas scissa Charybdis aquas,
Lampeties Ithacis veribus mugisse iuvencos
(paverat hos Phoebo filia Lampetie),
et thalamum Aeaeae flentis fugisse puellae,
totque hiemis noctes totque natasse dies,
nigrantesque domos animarum intrasse silentum,
Sirenum surdo remige adisse lacus,
et veteres arcus leto renovasse procorum,
errorisque sui sic statuisse modum.
nec frustra, quia casta domi persederat uxor.
vincit Penelopes Aelia Galla fidem.

XIII

Qvaeritis, unde avidis nox sit pretiosa puellis,
et Venerem exhaustae damna querantur opes.
certa quidem tantis causa et manifesta ruinis :
luxuriae nimium libera facta via est.
Inda cavis aurum mittit formica metallis,
et venit e Rubro concha Erycina salo,
et Tyros ostrinos praebet Cadmea colores,
cinnamon et multi pastor odoris Arabs :
haec etiam clausas expugnant arma pudicas,
quaeque gerunt fastus, Icarioti, tuos.
matrona incedit census induta nepotum
et spolia opprobrii nostra per ora trahit.
nulla est poscendi, nulla est reverentia dandi,
aut si qua est, pretio tollitur ipsa mora.
felix Eois lex funeris una maritis,
quos Aurora suis rubra colorat equis !
namque ubi mortifero iacta est fax ultima lecto,
uxorum fusis stat pia turba comis,
et certamen habent leti, quae viva sequatur
coniugium : pudor est non licuisse mori.
ardent victrices et flammae pectora praebent,
imponuntque suis ora perusta viris.
hoc genus infidum nuptarum, hic nulla puella
nec fida Evadne nec pia Penelope.
felix agrestum quondam pacata iuventus,
divitiae quorum messis et arbor erant !

32 notasse *FLDV*. 34 latus *F* : latreus *L* : *unde Postgate* Sicanium latus *fortasse recte*. 35 artus *DVF* : lecto *O*, *corr.* ς. 38 penelopes *v* : Aelia *Passerat* : penelope laelia *et similia O*. XIII. 2 venere *Itali* : exhausto *N*. 3 est *DVFL*. 8 pastor *O* : coston *Guyet*. 9 clausas *O* : nifeas *superscriptum in N unde L. Mueller* nymphas : puellas *Markland*. 10 gerunt *Scioppius* : terunt *O* : iterant *Heinsius*. 23 hoc *O* : hic *f* : hic nulla *N* : innupta *DL* : nupta *F*. 26 quarum *FLDV*.

illis munus erant decussa Cydonia ramo,
et dare puniceis plena canistra rubis,
nunc violas tondere manu, nunc mixta referre
lilia virgineos lucida per calathos,
et portare suis vestitas frondibus uvas
aut variam plumae versicoloris avem.
his tum blanditiis furtiva per antra puellae
oscula silvicolis empta dedere viris.
hinnulei pellis totos operibat amantes,
altaque nativo creverat herba toro,
pinus et incumbens laetas circumdabat umbras;
nec fuerat nudas poena videre deas;
corniger atque dei vacuam pastoris in aulam
dux aries saturas ipse reduxit oves;
dique deaeque omnes, quibus est tutela per agros,
praebebant vestris verba benigna focis:
'et leporem, quicumque venis, venaberis, hospes,
et si forte meo tramite quaeris avem:
et me Pana tibi comitem de rupe vocato,
sive petes calamo praemia, sive cane.'
at nunc desertis cessant sacraria lucis:
aurum omnes victa iam pietate colunt.
auro pulsa fides, auro venalia iura,
aurum lex sequitur, mox sine lege pudor.
torrida sacrilegum testantur limina Brennum,
dum petit intonsi Pythia regna dei:
at mox laurigero concussus vertice diras
Gallica Parnasus sparsit in arma nives.
te scelus accepto Thracis Polymestoris auro
nutrit in hospitio non, Polydore, pio.
tu quoque ut auratos gereres, Eriphyla, lacertos,
dilapsis nusquam est Amphiaraus equis.
proloquar:—atque utinam patriae sim verus haruspex!—
frangitur ipsa suis Roma superba bonis.
certa loquor, sed nulla fides; neque enim Ilia quondam
verax Pergameis Maenas habenda malis:
sola Parim Phrygiae fatum componere, sola
fallacem patriae serpere dixit equum.
ille furor patriae fuit utilis, ille parenti:
experta est veros irrita lingua deos.

27 erat *V*: *om. DFL*: discussa *N*. 32 viricoloris *NFL*. *unde Ellis* vitricoloris, *fortasse recte*. 33 antra *FLDV*: rara *N*. 35 atque hinuli (humili *LF*) *O*, *corr. Scaliger*. 37 letas *F*: lentas: *NLDV*. 39 atque dei *O*: Idaei *Volscus*. 43 ut *DVL*: veneraberis *FLDV*. 47 et *FLDV*. 51 lumina *FLDV*. 53 mons *N*: aurigero *NFL*: duras *FLDV*. 54 Parnasi *DF*: Parnasis *L*. 55 et *O*, *corr. Itali*. 56 tuo *FLDV*. 58 dilapsis *NF*: dilapsus *DVL*: dēlapsis *cod. Bernensis*, *fortasse recte*: nunquam *DFL*: nunc *V*. 59 vanus *v*. 60 suis *FLDV*: sitis *N*.

XIV

Mvlta tuae, Sparte, miramur iura palaestrae,
sed mage virginei tot bona gymnasii,
quod non infames exercet corpore ludos
inter luctantes nuda puella viros,
cum pila velocis fallit per bracchia iactus,
increpat et versi clavis adunca trochi,
pulverulentaque ad extremas stat femina metas,
et patitur duro vulnera pancratio :
nunc ligat ad caestum gaudentia bracchia loris,
missile nunc disci pondus in orbe rotat,
et modo Taygeti, crines aspersa pruina,
sectatur patrios per iuga longa canes,
gyrum pulsat equis, niveum latus ense revincit,
virgineumque cavo protegit aere caput,
qualis Amazonidum nudatis bellica mammis
Thermodontiacis turba lavatur aquis ;
qualis et Eurotae Pollux et Castor harenis,
hic victor pugnis, ille futurus equis,
inter quos Helene nudis capere arma papillis
fertur nec fratres erubuisse deos.
lex igitur Spartana vetat secedere amantes,
et licet in triviis ad latus esse suae,
nec timor aut ulla est clausae tutela puellae,
nec gravis austeri poena cavenda viri.
nullo praemisso de rebus tute loquaris
ipse tuis : longae nulla repulsa morae.
nec Tyriae vestes errantia lumina fallunt,
est neque odoratae cura molesta comae.
at nostra ingenti vadit circumdata turba,
nec digitum angusta est inseruisse via ;
nec quae sint facies nec quae sint verba rogandi
invenias ; caecum versat amator iter.
quod si iura fores pugnasque imitata Laconum,
carior hoc esses tu mihi, Roma, bono.

XV

Sic ego non ullos iam norim in amore tumultus,
nec veniat sine te nox vigilanda mihi ;

XIV. *priori continuat N, corr n.* 3 laudes *O, corr. Auratus.* 14 Termodonteis *FL* : lavantur *LDV.* 15, 16 *post* 10 *transp. Housman.* 17 habenis *N* : athenis *FLDV, corr Volscus.* 19 capere *N, om. L* : arma *NL* : est armata *F* : armata *DV* : capillis *FLDV.* 27 non *FLDV.* 28 adoratae *N* : comae *Canter* : domi *O.* 29 ingenii *N.* 30 tria *L* : nŕa *F* : tua *DV.* 33 feres *N* : leonum *N.* XV. 1 nullos *DF.*

ut mihi praetexti pudor est velatus amictus
et data libertas noscere amoris iter,
illa rudes animos per noctes conscia primas
imbuit, heu nullis capta Lycinna datis !
tertius (haud multo minus est) cum ducitur annus,
vix memini nobis verba coisse decem.
cuncta tuus sepelivit amor, nec femina post te
ulla dedit collo dulcia vincla meo.
* * * * *
testis erit Dirce tam vero crimine saeva,
Nycteos Antiopen accubuisse Lyco.
a quotiens pulchros ussit regina capillos,
molliaque immites fixit in ora manus !
a quotiens famulam pensis oneravit iniquis,
et caput in dura ponere iussit humo.
saepe illam immundis passa est habitare tenebris,
vilem ieiunae saepe negavit aquam.
Iuppiter, Antiopae nusquam succurris habenti
tot mala ? corrumpit dura catena manus.
si deus es, tibi turpe tuam servire puellam :
invocet Antiope quem nisi vincta Iovem ?
sola tamen, quaecumque aderant in corpore vires,
regales manicas rupit utraque manu.
inde Cithaeronis timido pede currit in arces :
nox erat, et sparso triste cubile gelu.
saepe vago Asopi sonitu permota fluentis
credebat dominae pone venire pedes.
et durum Zethum et lacrimis Amphiona mollem
experta est stabulis mater abacta suis.
ac veluti, magnos cum ponunt aequora motus,
Eurus ubi adverso desinit ire Noto ;
litore sic tacito sonitus rarescit harenae,
sic cadit inflexo lapsa puella genu.
sera tamen pietas : natis est cognitus error :
digne Iovis natos qui tueare senex,
tu reddis pueris matrem ; puerique trahendam
vinxerunt Dircen sub trucis ora bovis.
Antiope, cognosce Iovem : tibi gloria Dirce
ducitur in multis mortem habitura locis.

3 praetexti *N* : praetexta *FLDV* : praetextae *ς* : velatus *O, fortasse corruptum* : sublatus *ς* : *alia alii coniecere* : amictus *DVL* : amicus *NF* : amictu *ς*. 11 *exciderunt, ut puto, versus nonnulli. nova elegia in O.* 14 immittens *NFL*. 15 impensis *FLDV*. 21 est *O, corr. ς*. 22 victa *O, corr. ς*. 27 vaga *NL*. 30 tabulis *O, corr. ς*. 31 at *FL*. 32 ubi adverso—Noto *Lachmann* : sub adverso—noto *N* : in adverso—notos *FLDV*: adversus *Postgate fortasse recte*. 33 si *ς*. 34 si *FLDV*. 35 error *NFLV* : ordo *D*.

prata cruentantur Zethi, victorque canebat
paeana Amphion rupe, Aracynthe, tua.
at tu non meritam parcas vexare Lycinnam :
nescit vestra ruens ira referre pedem.
fabula nulla tuas de nobis concitet aures :
te solam et lignis funeris ustus amem.

XVI

Nox media, et dominae mihi venit epistula nostrae :
Tibure me missa iussit adesse mora,
candida qua geminas ostendunt culmina turres,
et cadit in patulos nympha Aniena lacus.
quid faciam ? obductis committam mene tenebris,
ut timeam audaces in mea membra manus ?
at si distulero haec nostro mandata timore,
nocturno fletus saevior hoste mihi.
peccaram semel, et totum sum pulsus in annum :
in me mansuetas non habet illa manus.
nec tamen est quisquam, sacros qui laedat amantes :
Scironis media sic licet ire via.
quisquis amator erit, Scythicis licet ambulet oris,
nemo adeo ut noceat barbarus esse volet.
luna ministrat iter, demonstrant astra salebras,
ipse Amor accensas praecutit ante faces,
saeva canum rabies morsus avertit hiantes :
huic generi quovis tempore tuta via est.
sanguine tam parvo quis enim spargatur amantis
improbus et cuius sit comes ipsa Venus ?
quod si certa meos sequerentur funera casus,
tali mors pretio vel sit emenda mihi.
afferet huc unguenta mihi sertisque sepulcrum
ornabit custos ad mea busta sedens.
di faciant, mea ne terra locet ossa frequenti,
qua facit assiduo tramite vulgus iter !—
post mortem tumuli sic infamantur amantum.
me tegat arborea devia terra coma,
aut humer ignotae cumulis vallatus harenae :
non iuvat in media nomen habere via.

41 parta *O, corr.* ς. 43, 44 *post* 10 *Vulpius ponit. Versus ita ordinat Gul. Fischer* 10, 45, 46, 43, 44, 11 : 45, 46, *post* 2 *ponit Otto.* 45 conciet *DV*.
XVI. 2 Tiburi NL : missa *NLDV* : nulla *F*. 4 cadet *FVL* : cadent *D* : lympha *f*. 7 haec distulero *FLDV*. 9 portus *N* : *unde* postus *Phillimore fortasse recte*. 11 laedit *FLDV*. 12 scilicet *N*, si licet *FLDV*, *corr.* ς. 13 Scythiae *Inscr. Pomp. C.I.L.* iv. 1950 : ambulet *Inscr. P. et v* : ambulat *O*. 14 adeo *inscr. P.* : deo *O* : feriat *inscr. P*. 16 percutit *O*, *corr. Guyet*. 17 advertit *F* : avertat *DV*. 20 et cuius *Palmer* : ecce suis *Gul. Fischer* : exclusis *O* : sit *Palmer* : fit *O* : it *Fischer*. 22 talis, *O*, *corr. v*. 23 haec *Guyet*. 25 nec *NFLV*. 27 amantes *FL*. 29 humer *F* : humeri *N* : humor *L* : ignotae humor *DV* cumulis *ND* : tumulis *L* : cumulus *FV*. 30 non *N* : me *FLDV*.

XVII

Nvnc, o Bacche, tuis humiles advolvimur aris :
da mihi pacato vela secunda, pater.
tu potes insanae Veneris compescere fastus,
curarumque tuo fit medicina mero.
per te iunguntur, per te solvuntur amantes :
tu vitium ex animo dilue, Bacche, meo.
te quoque enim non esse rudem testatur in astris
lyncibus ad caelum vecta Ariadna tuis.
hoc mihi, quod veteres custodit in ossibus ignes,
funera sanabunt aut tua vina malum.
semper enim vacuos nox sobria torquet amantes,
spesque timorque animo versat utroque vago.
quod si, Bacche, tuis per fervida tempora donis
accersitus erit somnus in ossa mea,
ipse seram vites pangamque ex ordine colles,
quos carpant nullae me vigilante ferae.
dum modo purpureo numerem mihi dolia musto,
et nova pressantes inquinet uva pedes,
quod superest vitae per te et tua cornua vivam,
virtutisque tuae, Bacche, poeta ferar.
dicam ego maternos Aetnaeo fulmine partus,
Indica Nysaeis arma fugata choris,
vesanumque nova nequiquam in vite Lycurgum,
Pentheos in triplices funera grata greges,
curvaque Tyrrhenos delphinum corpora nautas
in vada pampinea desiluisse rate,
et tibi per mediam bene olentia flumina Diam,
unde tuum potant Naxia turba merum.
candida laxatis onerato colla corymbis
cinget Bassaricas Lydia mitra comas,
levis odorato cervix manabit olivo,
et feries nudos veste fluente pedes.
mollia Dircaeae pulsabunt tympana Thebae,
capripedes calamo Panes hiante canent,
vertice turrigero iuxta dea magna Cybelle
tundet ad Idaeos cymbala rauca choros :
ante fores templi crater antistitis auro
libatum fundens in tua sacra merum.
haec ego non humili referam memoranda coturno,
qualis Pindarico spiritus ore tonat :

XVII 4 sit *DVL.* 12 animo *O* : animos *Beroaldus* : animum Σ : animae *Housman* : utroque *O* : utrinque Σ : vago *Postgate* : modo *O* : meum Σ. 17 numerem *L* : numen *NDV* : nuie *F* : spument Σ : cumulem *Postgate fortasse recte.* 21 flumine *DVF.* 24 tracta Σ. 26 dissiluisse F. 27 Diam *Palmer.* 30 cingat *O, corr. v.* 36 fundet *O, corr. Scaliger.*

tu modo servitio vacuum me siste superbo,
atque hoc sollicitum vince sopore caput.

XVIII

Clavsvs ab umbroso qua alludit pontus Averno,
umida Baiarum stagna tepentis aquae,
qua iacet et Troiae tubicen Misenus harena,
et sonat Herculeo structa labore via;
hic, ubi, mortales dexter cum quaereret urbes,
cymbala Thebano concrepuere deo,
(at nunc invisae magno cum crimine Baiae,
quis deus in vestra constitit hostis aqua?)
hic pressus Stygias vultum demisit in undas,
errat et in vestro spiritus ille lacu,
quid genus aut virtus aut optima profuit illi
mater, et amplexum Caesaris esse focos?
aut modo tam pleno fluitantia vela theatro,
et per maternas omnia gesta manus?
occidit, et misero steterat vicesimus annus:
tot bona tam parvo clausit in orbe dies.
i nunc, tolle animos et tecum finge triumphos,
stantiaque in plausum tota theatra iuvent,
Attalicas supera vestes, atque omnia magnis
gemmea sint ludis: ignibus ista dabis.
sed tamen hoc omnes, huc primus et ultimus ordo:
est mala, sed cunctis ista terenda via est.
exoranda canis tria sunt latrantia colla,
scandenda est tervi publica cumba senis,
ille licet ferro cautus se condat et aere,
mors tamen inclusum protrahit inde caput.
Nirea non facies, non vis exemit Achillem,
Croesum aut, Pactoli quas parit umor, opes.
[hic olim ignaros luctus populavit Achivos,
Atridae magno cum stetit alter amor.]
at tibi, nauta, pias hominum qui traicis umbras,
hoc animae portent corpus inane suae:
qua Siculae victor telluris Claudius et qua
Caesar, ab humana cessit in astra via.

XVIII. 1 alludit *Lambinus*: ludit *O*: tundit *Baehrens*. 5 dextra *DV*. 9 hic *Guyet*: his *O*. 20 gemina *L*: semina *DV*: sunt *FLDV*. 21 huc . . . huc *f*: hoc . . . hoc *Lachmann*. 24 torvi *fv*: torti *FLDV*: -troci (*omisso* est) *N*, *unde* atrocis *Phillimore*. 28 premit *F*. 29, 30 *alienos esse hos versus videre multi*: *fortasse post* II. 6, 18 *reicias*. 31 traicis *O*: traicit *Paley*. 32 hoc *Lachmann*: huc *O*: hac *Guyet*: portent *O*: portet *Paley* (*etiam cod. Regius*): suae *Markland*: tuae *O*.

XIX

Obicitvr totiens a te mihi nostra libido :
crede mihi, vobis imperat ista magis.
vos, ubi contempti rupistis frena pudoris,
nescitis captae mentis habere modum.
flamma per incensas citius sedetur aristas,
fluminaque ad fontis sint reditura caput,
et placidum Syrtes portum et bona litora nautis
praebeat hospitio saeva Malea suo,
quam possit vestros quisquam reprehendere cursus
et rapidae stimulos frangere nequitiae.
testis, Cretaei fastus quae passa iuvenci
induit abiegnae cornua falsa bovis ;
testis Thessalico flagrans Salmonis Enipeo,
quae voluit liquido tota subire deo.
crimen et illa fuit, patria succensa senecta
arboris in frondes condita Myrrha novae.
nam quid Medeae referam, quo tempore matris
iram natorum caede piavit amor ?
quidve Clytaemestrae, propter quam tota Mycenis
infamis stupro stat Pelopea domus ?
tuque, o Minoa venumdata Scylla figura,
tondes purpurea regna paterna coma :
hanc igitur dotem virgo desponderat hosti !
Nise, tuas portas fraude reclusit amor.
at vos, innuptae, felicius urite taedas :
pendet Cretaea tracta puella rate.
non tamen immerito Minos sedet arbiter Orci :
victor erat quamvis, aequus in hoste fuit.

XX

Credis eum iam posse tuae meminisse figurae,
vidisti a lecto quem dare vela tuo ?
durus, qui lucro potuit mutare puellam !
tantine, his lacrimis, Africa tota fuit ?
at tu, stulta, deos, tu fingis inania verba :
forsitan ille alio pectus amore terat.
est tibi forma potens, sunt castae Palladis artes,
splendidaque a docto fama refulget avo ;
fortunata domus, modo sit tibi fidus amicus.
fidus ero : in nostros curre, puella, toros !

XIX 2 illa *V*. 4 captae *NDV* : libere *FL*. 6 fontes *L* : montes *F*. 10 rabidae ς. 12 abiegno *V* : aiegno *N*. 19 Clyt(a)emnestrae *DV*. 22 tondes *Keil* : tondens *O*. XX. 1 enim *DF*. 4 tantine his lacrimis *Paldam* : tantisne *N* : tantis *FLDV* : in lacrimis *O* : tantine ut lacrimes *Heinsius*. '5 deos *O* : adeo es *Rossberg* : verba *O* : vera *Lachmann*. 6 terit *DV* : creat *L*. 7 ast *N*. 10 sinus ς.

nox mihi prima venit ! primae date tempora noctis :
longius in primo, Luna, morare toro.
tu quoque, qui aestivos spatiosius exigis ignes,
Phoebe, moraturae contrahe lucis iter.
foedera sunt ponenda prius signandaque iura
et scribenda mihi lex in amore novo.
haec Amor ipse suo constringit pignora signo :
testis sidereae torta corona deae.
quam multae ante meis cedent sermonibus horae,
dulcia quam nobis concitet arma Venus !
namque ubi non certo vincitur foedere lectus,
non habet ultores nox vigilanda deos,
et quibus imposuit, solvit mox vincla libido :
contineant nobis omina prima fidem.
ergo, qui pactas in foedera ruperit aras,
polluerit que novo sacra marita toro,
illi sint quicumque solent in amore dolores,
et caput argutae praebeat historiae,
nec flenti dominae patefiant nocte fenestrae :
semper amet, fructu semper amoris egens.

XXI

Magnvm iter ad doctas proficisci cogor Athenas,
ut me longa gravi solvat amore via.
crescit enim assidue spectanti cura puellae :
ipse alimenta sibi maxima praebet amor.
omnia sunt temptata mihi, quacumque fugari
possit : at ex omni me premit ipse deus.
vix tamen aut semel admittit, cum saepe negarit :
seu venit, extremo dormit amicta toro.
unum erit auxilium : mutatis Cynthia terris
quantum oculis, animo tam procul ibit amor.
nunc agite, o socii, propellite in aequore navem,
remorumque pares ducite sorte vices,
iungiteque extremo felicia lintea malo :
iam liquidum nautis aura secundat iter.
Romanae turres et vos valeatis, amici,
qualiscumque mihi tuque, puella, vale !
ergo ego nunc rudis Hadriaci vehar aequoris hospes,
cogar et undisonos nunc prece adire deos.

11, 12 *post* 13, 14 *transp. Scaliger, qui hic novam elegiam incipere haud absurde censet.* 13 data Σ. 17 confringit *FLDV*. 18 tota Σ. 19 cedant *FLDV*. 22 vigila *N*. 23 nox *O*, *corr.* Σ. 24 omnia *O*, *corr.* Σ. XXI. 3 spectanti *nescio quis*: spectandi N : spectando *FLDV*. 6 ad *F* : et *DV* : ille *DV*. 7 negavit *DV*. 8 amicta *Scaliger* : amica *O*. 11 aequora *F*.

deinde per Ionium vectus cum fessa Lechaeo
sedarit placida vela phaselus aqua,
quod superest, sufferre, pedes, properate laborem,
Isthmos qua terris arcet utrumque mare.
inde ubi Piraei capient me litora portus,
scandam ego Theseae bracchia longa viae.
illic vel stadiis animum emendare Platonis
incipiam aut hortis, docte Epicure, tuis ;
persequar aut studium linguae, Demosthenis arma,
librorumque tuos, † docte† Menandre, sales ;
aut certe tabulae capient mea lumina pictae,
sive ebore exactae, seu magis aere, manus.
aut spatia annorum, aut longa intervalla profundi
lenibunt tacito vulnera nostra sinu :
seu moriar, fato, non turpi fractus amore ;
atque erit illa mihi mortis honesta dies.

XXII

Frigida tam multos placuit tibi Cyzicus annos,
Tulle, Propontiaca qua fluit isthmos aqua,
Dindymis et Cybele sacra fabricata iuventa,
raptorisque tulit qua via Ditis equos ?
si te forte iuvant Helles Athamantidos urbes,
at desiderio, Tulle, movere meo,—
tu licet aspicias caelum omne Atlanta gerentem,
sectaque Persea Phorcidos ora manu,
Geryonis stabula et luctantum in pulvere signa
Herculis Antaeique, Hesperidumque choros ;
tuque tuo Colchum propellas remige Phasim,
Peliacaeque trabis totum iter ipse legas,
qua rudis Argea natat inter saxa columba
in faciem prorae pinus adacta novae ;
aut si qua Ortygie et visenda est ora Caystri,
et qua septenas temperat unda vias ;
omnia Romanae cedent miracula terrae :
natura hic posuit, quidquid ubique fuit.
armis apta magis tellus quam commoda noxae :
Famam, Roma, tuae non pudet historiae.
nam quantum ferro tantum pietate potentes
stamus : victrices temperat ira manus.

19 lycheo *et similia O.* 21 sufferte $\mathcal{S}$. 26 stadiis *Burmann* : studiis *O.* 28 docte *O corruptum* : scite *L. Mueller* : *alia alii coniecere.* XXII. 1 annus *NFLV* : annis *D*, *corr. fl.* 2 quae *NFL.* 3 Dindymus *O*, *corr. Palmer* : Cybele. . . iuventa *O. L Richmond* : sacra fabricata inventa (iuventa *DV*) Cybelle *O* : sacra fabricata e vite *Haupt* : in caute *Housman* : iuvenca *Is. Voss.* 6 at *Phillimore* : et *O* : nec $\mathcal{S}$. 13 Argoa *NL.* 15 aut *Fonteine* : at *FLDV* : et *N*: Ortygie et *Haupt* : orige *O*: Ortygii *Voss* : Ortygiae *Lachmann* : olorigeri *cod. Beroaldi, quo retento* si qua et *cum Heinsio legas.*

hic Anio Tiburne fluis, Clitumnus ab Vmbro
tramite, et aeternum Marcius umor opus,
Albanus lacus et foliis Nemorensis abundans,
potaque Pollucis nympha salubris equo.
at non squamoso labuntur ventre cerastae,
Itala portentis nec furit unda novis ;
non hic Andromedae resonant pro matre catenae,
nec tremis Ausonias, Phoebe fugate, dapes,
nec cuiquam absentes arserunt in caput ignes
exitium nato matre movente suo,
Penthea non saevae venantur in arbore Bacchae,
nec solvit Danaas subdita cerva rates,
cornua nec valuit curvare in paelice Iuno
aut faciem turpi dedecorare bove ;
* * * * *
arboreasque cruces Sinis, et non hospita Grais
saxa, et curvatas in sua fata trabes.
haec tibi, Tulle, parens, haec est pulcherrima sedes,
hic tibi pro digna gente petendus honos,
hic tibi ad eloquium cives, hic ampla nepotum
spes et venturae coniugis aptus amor.

XXIII

Ergo tam doctae nobis periere tabellae,
scripta quibus pariter tot periere bona !
has quondam nostris manibus detriverat usus,
qui non signatas iussit habere fidem.
illae iam sine me norant placare puellas,
et quaedam sine me verba diserta loqui.
non illas fixum caras effecerat aurum :
vulgari buxo sordida cera fuit.
qualescumque mihi semper mansere fideles,
semper et effectus promeruere bonos.
forsitan haec illis fuerint mandata tabellis :
' irascor quoniam es, lente, moratus heri.
an tibi nescio quae visa est formosior ? an tu
non bona de nobis crimina ficta iacis ? '
aut dixit : ' venies hodie, cessabimus una :
hospitium tota nocte paravit Amor,'

23 flues *O, corr.* ς. 25 foliis *Housman* : sotiis *DV* : soci(ti)i *NFL* : abundans *Housman* : ab unda *O*. 26 lympha ς. 27 ac *DV* : lambuntur *FLDV*. 28 furit ς : fuit *O* : fluit ς : una *O, corr.* ς. 31 quicquam *F*. 34 non *DV*. 37 *exciderunt duo versus, ut puto* : senis *O, corr. Beroaldus* : cinis *n*. 38 curvatas trabes *O* : *locus fortasse corruptus necdum sanatus*. XXIII. 11 fuerant *FLDV*. 14 bene ς. 15 dixit ς : dixi *O* : dixti ς : cessabimus ς : cessavimus *O*. 16 parabit *Heinsius*.

et quaecumque dolens reperit non stulta puella
garrula, cum blandis ducitur hora dolis.
me miserum, his aliquis rationem scribit avarus
et ponit duras inter ephemeridas!
quas si quis mihi rettulerit, donabitur auro:
quis pro divitiis ligna retenta velit?
puer, et citus haec aliqua propone columna,
et dominum Esquiliis scribe habitare tuum.

XXIV

Falsa est ista tuae, mulier, fiducia formae,
olim oculis nimium facta superba meis.
noster amor tales tribuit tibi, Cynthia, laudes:
versibus insignem te pudet esse meis?
mixtam te varia laudavi saepe figura,
ut, quod non esses, esse putaret amor;
et color est totiens roseo collatus Eoo,
cum tibi quaesitus candor in ore foret:
quod mihi non patrii poterant avertere amici,
eluere aut vasto Thessala saga mari.
haec ego non ferro, non igne coactus, et ipsa
naufragus Aegaea verba fatebor aqua:
correptus saevo Veneris torrebar aeno;
vinctus eram versas in mea terga manus.
ecce coronatae portum tetigere carinae,
traiectae Syrtes, ancora iacta mihi est.
nunc demum vasto fessi resipiscimus aestu,
vulneraque ad sanum nunc coiere mea.
Mens Bona, si qua dea es, tua me in sacraria dono!
exciderant surdo tot mea vota Iovi.

XXV

Risvs eram positis inter convivia mensis,
et de me poterat quilibet esse loquax.
quinque tibi potui servire fideliter annos:
ungue meam morso saepe querere fidem.
nil moveor lacrimis: ista sum captus ab arte;
semper ab insidiis, Cynthia, flere soles.
flebo ego discedens, sed fletum iniuria vincit:
tu bene conveniens non sinis ire iugum.
limina iam nostris valeant lacrimantia verbis,
nec tamen irata ianua fracta manu.

20 diras *N*. 22 signa *O*, *corr. Beroaldus*. XXIV. 4 *post* meis *signum interrog. habet N*. 6 esses *NL*: essem *F*: esset *DV*: esse *N*: saepe *FLDV*. 10 fluere *NFL*. 12 vera *Passerat*: fatebar ς. 13 torrebor *DV*. 14 victus *NF*. 19 dea es *Beroaldus*: deo est *O*: adeo es *Housman*. XXV *continuant FLDV, separat N*. 1 visus *V*. 5 cautus *Heimreich*. 7 vincet ς. 8 esse *FLDV*. 9 lumina *FLDV*.

at te celatis aetas gravis urgeat annis,
et veniat formae ruga sinistra tuae !
vellere tum cupias albos a stirpe capillos,
a ! speculo rugas increpitante tibi,
exclusa inque vicem fastus patiare superbos,
et quae fecisti facta queraris anus !
has tibi fatales cecinit mea pagina diras :
eventum formae disce timere tuae !

13 tum *N* : cum *FLDV* : cupias *LD* : capias *NF* : cupies *V*. 15 patiere *DV*.
16 et *NLFV* : ut *D* : quaereris *V*. 18 formae *NV* : dominae : *D* : dñe *LF*.

LIBER QVARTVS

I

Hoc quodcumque vides, hospes, qua maxima Roma est,
  ante Phrygem Aenean collis et herba fuit ;
atque ubi Navali stant sacra Palatia Phoebo,
  Evandri profugae concubuere boves.
fictilibus crevere deis haec aurea templa,
  nec fuit opprobrio facta sine arte casa ;
Tarpeiusque pater nuda de rupe tonabat,
  et Tiberis nostris advena bubus erat.
qua gradibus domus ista Remi se sustulit, olim
  unus erat fratrum maxima regna focus.
Curia, praetexto quae nunc nitet alta senatu,
  pellitos habuit, rustica corda, Patres.
bucina cogebat priscos ad verba Quirites :
  centum illi in prato saepe senatus erat.
nec sinuosa cavo pendebant vela theatro,
  pulpita sollemnes non oluere crocos.
nulli cura fuit externos quaerere divos,
  cum tremeret patrio pendula turba sacro,
annua at accenso celebrare Parilia faeno,
  qualia nunc curto lustra novantur equo.
Vesta coronatis pauper gaudebat asellis,
  ducebant macrae vilia sacra boves.
parva saginati lustrabant compita porci,
  pastor et ad calamos exta litabat ovis.
verba pellitus saetosa movebat arator,
  unde licens Fabius sacra Lupercus habet.
nec rudis infestis miles radiabat in armis :
  miscebant usta proelia nuda sude.

I. 1 qua *Scioppius* : quam *O*. 6 non *FLDV*. 8 bubus *N* tutus *FLDV* : *quo retento* nec rostris *Postgate*. 9 quo *FLDV* : quod *N*, *corr. S*. 15 cavo *N* : suo *DV*, *om. FL* 19 annua at *Lachmann* : annuaque *O*, *quo retento* celebrante (*ex* celebrate *D*) *Housman fortasse recte* : palilia *DV*. 21 vestra *FLV*. 28 nuda *N* : facta *FLDV*.

prima galeritus posuit praetoria Lycmon,
magnaque pars Tatio rerum erat inter oves.
hinc Titiens Ramnesque viri Luceresque Soloni,
quattuor hinc albos Romulus egit equos.
quippe suburbanae parva minus urbe Bovillae
et, qui nunc nulli, maxima turba Gabi,
et stetit Alba potens, albae suis omine nata,
hinc ubi Fidenas longa erat isse via.
nil patrium nisi nomen habet Romanus alumnus :
sanguinis altricem non pudet esse lupam.
huc melius profugos misisti, Troia, Penates.
huc quali vecta est Dardana puppis ave !
iam bene spondebant tunc omina, quod nihil illam
laeserat abiegni venter apertus equi,
cum pater in nati trepidus cervice pependit,
et verita est umeros urere flamma pios.
tunc animi venere Deci Brutique secures,
vexit et ipsa sui Caesaris arma Venus,
arma resurgentis portans victricia Troiae :
felix terra tuos cepit, Iule, deos :
si modo Avernalis tremulae cortina Sibyllae
dixit Aventino rura pianda Remo,
aut si Pergameae sero rata carmina vatis
longaevum ad Priami vera fuere caput :
vertite equum, Danai ! male vincitis ! Ilia tellus
vivet, et huic cineri Iuppiter arma dabit.
optima nutricum nostris lupa Martia rebus,
qualia creverunt moenia lacte tuo !
moenia namque pio coner disponere versu :
ei mihi, quod nostro est parvus in ore sonus !
sed tamen exiguo quodcumque e pectore rivi
fluxerit, hoc patriae serviet omne meae.
Ennius hirsuta cingat sua dicta corona :
mi folia ex hedera porrige, Bacche, tua,
ut nostris tumefacta superbiat Vmbria libris,
Vmbria Romani patria Callimachi !
scandentes qui Asis cernit de vallibus arces,
ingenio muros aestimet ille meo !

29 Ly(i*FLDV*)gmon *O, corr* ς. 31 soloni *N* : seloni $\mu\nu$: coloni *FLDV* : severi *Housman.* 33–36 *post* 10, 26 *transp. Housman.* 33 Bovillae *Itali* : violae *O.* 36 hinc ubi *Postgate* : hac ubi *O* (tibi ς) : ac tibi *Baehrens* : longa ς : longe *O* : isse *N* : ipse *v* : ire *FLDV* via ς vias *O.* 38 putet *O, corr.* ς. 40 huc *Baehrens* : heu *O.* 41 omĩa *L* omnia *DVF.* 42 ambigui *FD.* 57 moenia *O, fortasse corruptum* : munera *Postgate, quo accepto* 57–60 *post* 68 *transponendos esse monet* : munere *L. Mueller* : versu *O* : versus *L. Mueller* : conor ς. 65 qui Asis *scripsi monente O. L. Richmond qui* —que Asis cernit qui vallibus *legit* : quasuis *FL* quisquis *NDV* cernet *F.* 65, 66 *post* I. 22, 10 *transponit Housman.*

Roma, fave, tibi surgit opus, date candida cives
omina, et inceptis dextera cantet avis !
dicam : " Troia cades, et Troica Roma resurges " ; 87
et maris et terrae longa pericla canam. 88
sacra diesque canam et cognomina prisca locorum :
has meus ad metas sudet oportet equus. 70

IA.

' QUO ruis imprudens, vage, dicere fata, Properti ?
non sunt a dextro condita fila colo.
accersis lacrimas cantans, aversus Apollo :
poscis ab invita verba pigenda lyra.
certa feram certis auctoribus, aut ego vates 75
nescius aerata signa movere pila.
me creat Archytae suboles Babylonius Orops
Horon, et a proavo ducta Conone domus.
di mihi sunt testes non degenerasse propinquos,
inque meis libris nil prius esse fide. 80
nunc pretium fecere deos et (fallitur auro
Iuppiter) obliquae signa iterata rotae,
felicesque Iovis stellas Martisque rapacis
et grave Saturni sidus in omne caput ;
quid moveant Pisces animosaque signa Leonis, 85
lotus et Hesperia quid Capricornus aqua. 86
dixi ego, cum geminos produceret Arria natos 89
(illa dabat natis arma vetante deo), 90
non posse ad patrios sua pila referre Penates :
nempe meam firmant nunc duo busta fidem.
quippe Lupercus, equi dum saucia protegit ora,
heu sibi prolapso non bene cavit equo ;
Gallus at, in castris dum credita signa tuetur, 95
concidit ante aquilae rostra cruenta suae :
fatales pueri, duo funera matris avarae !
vera, sed invito, contigit ista fides.
idem ego, cum Cinarae traheret Lucina dolores,
et facerent uteri pondera lenta moram, 100
" Iunonis facito votum impetrabile " dixi :
illa parit : libris est data palma meis !

68 omĩa *L* : omnia *D* : incertis F : in tectis *DVL*. 87, 88 *post* 68 *transp. Scaliger* : pericla *S* : sepulcra *O*. IA. 71 " *nonnulli seiungunt haec* " *Beroaldus, separavit denique Lachmann*. 71 vaga *S* 73 cantas *O, corr. Baehrens* : adversus *DVF*. 75 haud *S*. 77 horops *S*. 81 *sic interpunxit Phillimore* : nunc *NLV* (?) : in *DF* : fallimus *Housman*. 83 rapaces *Livineius*. 85 moneant *DV*. 86 letus *F* : qui *N*. 85, 86 *post* 108 *transp. Housman fortasse recte*. 89 accia *DV* : arva *L*. 93 eques *Heinsius* : avi *Postgate*. 95 et *DV*. 101 iunoni *S* : facito votum *Lachmann* : facite votum *O* votum facite *S*.

hoc neque harenosum Libyae Iovis explicat antrum,
aut sibi commissos fibra locuta deos.
aut si quis motas cornicis senserit alas,
umbrave quae magicis mortua prodit aquis:
aspicienda via est caeli verusque per astra
trames, et ab zonis quinque petenda fides.
exemplum grave erit Calchas: namque Aulide solvit
ille bene haerentes ad pia saxa rates;
idem Agamemnoniae ferrum cervice puellae
tinxit, et Atrides vela cruenta dedit;
nec rediere tamen Danai: tu diruta fletum
supprime et Euboicos respice, Troia, sinus!
Nauplius ultores sub noctem porrigit ignes,
et natat exuviis Graecia pressa suis.
victor Oiliade, rape nunc et dilige vatem,
quam vetat avelli veste Minerva sua!
hactenus historiae: nunc ad tua devehar astra;
incipe tu lacrimis aequus adesse novis.
Vmbria te notis antiqua Penatibus edit
(mentior? an patriae tangitur ora tuae?)
qua nebulosa cavo rorat Mevania campo,
et lacus aestivis intepet Vmber aquis,
scandentisque Asis consurgit vertice murus,
murus ab ingenio notior ille tuo.
ossaque legisti non illa aetate legenda
patris et in tenues cogeris ipse lares:
nam tua cum multi versarent rura iuvenci,
abstulit excultas pertica tristis opes.
mox ubi bulla rudi demissa est aurea collo,
matris et ante deos libera sumpta toga,
tum tibi pauca suo de carmine dictat Apollo
et vetat insano verba tonare Foro.
at tu finge elegos, fallax opus: haec tua castra!
scribat ut exemplo cetera turba tuo.
militiam Veneris blandis patiere sub armis,
et Veneris pueris utilis hostis eris.
nam tibi victrices quascumque labore parasti,
eludit palmas una puella tuas:
et bene confixum mento discusseris uncum,
nil erit hoc: rostro te premat ansa suo.

103 libyci ς. 104 at *FLDV*. 106 umbrave quae *Turnebus*: umbrane que *N*: umbraque ne *FLDV*. 123 qua ς: quam *O*. 125 asis *NLF*: axis *DV*: Asisi *Lachmann*. 129 cum *NFL*: non *DV*. 133 tum *Nv*: cum *FLDV*: tibi *om. N*. 135 at *NL*: ac *DV*: et *F*: pellax *Heinsius*. 140 eludet ς. 141 confixum *O*: cum fixum *μ*: mento *N*: merito *FLDV*: discusseris ς: discusserit *O*. 142 nil erit *N*: nil premit *FLDV*: rostro *Dom Calderinus*: nostro *O*: premat *NLDV*: premit *F*: premet ς: ansa *Dom Calderinus*: ausa *O*: suo *LFDV*: tuo *N*.

illius arbitrio noctem lucemque videbis :
gutta quoque ex oculis non nisi iussa cadet.
nec mille excubiae nec te signata iuvabunt
limina : persuasae fallere rima sat est.
nunc tua vel mediis puppis luctetur in undis,
vel licet armatis hostis inermis eas,
vel tremefacta cavo tellus diducat hiatum :
octipedis Cancri terga sinistra time !

II

Qvi mirare meas tot in uno corpore formas,
accipe Vertumni signa paterna dei.
Tuscus ego Tuscis orior, nec paenitet inter
proelia Volsinios deseruisse focos.
haec mea turba iuvat, nec templo laetor eburno :
Romanum satis est posse videre Forum.
hac quondam Tiberinus iter faciebat, et aiunt
remorum auditos per vada pulsa sonos :
at postquam ille suis tantum concessit alumnis,
Vertumnus verso dicor ab amne deus.
seu, quia vertentis fructum praecepimus anni,
Vertumni rursus credis id esse sacrum.
prima mihi variat liventibus uva racemis,
et coma lactenti spicea fruge tumet;
hic dulces cerasos, hic autumnalia pruna
cernis et aestivo mora rubere die ;
insitor hic solvit pomosa vota corona,
cum pirus invito stipite mala tulit.
mendax fama vaces : alius mihi nominis index :
de se narranti tu modo crede deo.
opportuna mea est cunctis natura figuris :
in quamcumque voles verte, decorus ero.
indue me Cois, fiam non dura puella :
meque virum sumpta quis neget esse toga ?
da falcem et torto frontem mihi comprime faeno :
iurabis nostra gramina secta manu.
arma tuli quondam et, memini, laudabar in illis :
corbis at imposito pondere messor eram.

144 quoque *N* : quidem *FLDV*. 145 mille *NLF* : nullae *DV*. 146 limina *v* : lumina *O* : rima *Beroaldus* : prima *O*. 149 cavo *O* : cavum *f*. diducat *N* : deducat *LFDV*. II. 1 Quid *O* : Qui *S*. 2 paterna *N* : potenda *FLDV* : regna paterna *Housman*. 3 *post* ego et *vel* a *addunt S*. 4 volsanios *O* (i *om. F.*) : *corr. Itali*. 5 haec *NFL* : nec *DV* : mea *NFL* : me *DV*. 7 ut *L*. 11 percepimus *FL* : praecerpimus *Fea*. 12 credis id *Postgate* : credidit *O* : creditis *Merkel*. 19 voces *FL* : noces *N*. 22 quacunque *FLDV*. 26 facta *FLDV*. 28 at *nos* : ab *DV* n *N* : *om. FL* : imposito corbis *Postgate*.

sobrius ad lites: at cum est imposta corona,
clamabis capiti vina subisse meo.
cinge caput mitra, speciem furabor Iacchi;
furabor Phoebi, si modo plectra dabis.
cassibus impositis venor: sed harundine sumpta
fautor plumoso sum deus aucupio.
est etiam aurigae species Vertumnus et eius,
traicit alterno qui leve pondus equo.
suppetat hoc, pisces calamo praedabor, et ibo
mundus demissis institor in tunicis.
pastor me ad baculum possum curvare vel idem
sirpiculis medio pulvere ferre rosam.
nam quid ego adiciam, de quo mihi maxima fama est,
hortorum in manibus dona probata meis?
caeruleus cucumis tumidoque cucurbita ventre
me notat et iunco brassica vincta levi;
nec flos ullus hiat pratis, quin ille decenter
impositus fronti langueat ante meae.
at mihi, quod formas unus vertebar in omnes,
nomen ab eventu patria lingua dedit;
et tu, Roma, meis tribuisti praemia Tuscis,
(unde hodie Vicus nomina Tuscus habet)
tempore quo sociis venit Lycomedius armis
atque Sabina feri contudit arma Tati.
vidi ego labentes acies et tela caduca,
atque hostes turpi terga dedisse fugae.
sed facias, divum Sator, ut Romana per aevum
transeat ante meos turba togata pedes.
sex superant versus: te, qui ad vadimonia curris,
non moror: haec spatiis ultima creta meis.
stipes acernus eram, properanti falce dolatus,
ante Numam grata pauper in urbe deus.
at tibi, Mamurri, formae caelator aenae,
tellus artifices ne terat Osca manus,
qui me tam dociles potuisti fundere in usus.
unum opus est, operi non datur unus honos.

III

Haec Arethusa suo mittit mandata Lycotae,
cum totiens absis, si potes esse meus.

29 ac *FLDV*. 31 Iacchi *Itali*: achei *O*. 34 fautor *Rossberg*: faunor *FL*: favor *N*: faunus *DV*. 39 pastor me *Ayrmann*: pastorem *O*: pastor ovem *Huleatt*: curvare ς: curare *O*. 41–46 *post* 18 *transp. Schrader fortasse recte*. 44 necat *FLDV*. 49 at tu *FLDV*. 52 contulit *DV*. 58 meta ς. 62 me *FLDV*. 63 quod *LDV*. 64 opus *N*: usus *FLDV*.

si qua tamen tibi lecturo pars oblita derit,
haec erit e lacrimis facta litura meis :
aut si qua incerto fallet te littera tractu,
signa meae dextrae iam morientis erunt.
te modo viderunt iteratos Bactra per ortus,
te modo munito Neuricus hostis equo,
hibernique Getae, pictoque Britannia curru,
tunsus et Eoa decolor Indus aqua.
haecne marita fides et †parce avia† noctis,
cum rudis urgenti bracchia victa dedi ?
quae mihi deductae fax omen praetulit, illa
traxit ab everso lumina nigra rogo ;
et Stygio sum sparsa lacu, nec recta capillis
vitta data est : nupsi non comitante deo.
omnibus heu portis pendent mea noxia vota :
texitur haec castris quarta lacerna tuis.
occidat, immerita qui carpsit ab arbore vallum
et struxit querulas rauca per ossa tubas.
dignior obliquo funem qui torqueat Oceno,
aeternusque tuam pascat, aselle, famem !
dic mihi, num teneros urit lorica lacertos ?
num gravis imbelles atterit hasta manus ?
haec noceant potius, quam dentibus ulla puella
det mihi plorandas per tua colla notas !
diceris et macie vultum tenuasse : sed opto,
e desiderio sit color iste meo.
at mihi cum noctes induxit vesper amaras,
si qua relicta iacent, osculor arma tua ;
tum queror in toto non sidere pallia lecto,
lucis et auctores non dare carmen aves ;
noctibus hibernis castrensia pensa laboro
et Tyria in gladios vellera secta suo ;
et disco, qua parte fluat vincendus Araxes,
quot sine aqua Parthus milia currat equus ;
cogor et e tabula pictos ediscere mundos,
qualis et educti sit positura Dai,
quae tellus sit lenta gelu, quae putris ab aestu,
ventus in Italiam qui bene vela ferat.
assidet una soror curis, et pallida nutrix
peierat hiberni temporis esse moras.

III. 5 at *FLV* : ac *D*. 7 blactra *FLDV* : bactra per ortus *om. N*. 8 munitus O, *corr. Beroaldus*. Neuricus *Jacob* : hericus *FLN* : henricus *V* : hernicus *D* : Sericus *Beroaldus*. 10 tunsus *Housman* : ustus *O* : decolor *Passerat* : discolor *O*. 11 et parce avia *N* : et pacatae mihi *FL* : hae sunt pactae mihi *DV* : noctes *O* : *locus corruptus* : et pactae in savia noctes *Haupt* : pacta haec mihi praemia noctis *Postgate*. 21 Oceno *DVL*. 23 dum *O*, *corr. v.* 34 radios ⟨ : clavos *cod. Passerat* : suo *Rossberg* : suos *O*. 38 educti . . . Dai *Ellis* : (Dahae *iam Hoeufft*) : haec docti . . . dei *O*.

felix Hippolyte ! nuda tulit arma papilla
et texit galea barbara molle caput.
Romanis utinam patuissent castra puellis !
essem militiae sarcina fida tuae,
nec me tardarent Scythiae iuga, cum pater altas
acrius in glaciem frigore nectit aquas.
omnis amor magnus, sed aperto in coniuge maior :
hanc Venus, ut vivat, ventilat ipsa facem.
nam mihi quo Poenis nunc purpura fulgeat ostris
crystallusque meas ornet aquosa manus ?
omnia surda tacent, rarisque assueta kalendis
vix aperit clausos una puella Lares,
Craugidos et catulae vox est mihi grata querentis :
illa tui partem vindicat una toro.
flore sacella tego, verbenis compita velo,
et crepat ad veteres herba Sabina focos.
sive in finitimo gemuit stans noctua tigno,
seu voluit tangi parca lucerna mero,
illa dies hornis caedem denuntiat agnis,
succinctique calent ad nova lucra popae.
ne, precor, ascensis tanti sit gloria Bactris,
raptave odorato carbasa lina duci,
plumbea cum tortae sparguntur pondera fundae,
subdolus et versis increpat arcus equis !
sed (tua sic domitis Parthae telluris alumnis
pura triumphantes hasta sequatur equos)
incorrupta mei conserva foedera lecti !
hac ego te sola lege redisse velim :
armaque cum tulero portae votiva Capenae,
subscribam SALVO GRATA PVELLA VIRO.

IV

TARPEIVM nemus et Tarpeiae turpe sepulcrum
fabor et antiqui limina capta Iovis.
hunc Tatius montem vallo praecingit acerno,
fidaque suggesta castra coronat humo.
quid tum Roma fuit, tubicen vicina Curetis
cum quateret lento murmure saxa Iovis,
atque ubi nunc terris dicuntur iura subactis,
stabant Romano pila Sabina Foro ?

48 acrius *Postgate*: africus *O*: caelicus *Housman*. 51 nunc *Housman*: te *N*: tibi *FLDV*. 52 tuas *FLDV*. 53 -que *om. FLDV*. 55 Craugidos *Bücheler*: Graucidos *NL*: Grancidos *FDV*: Glaucidos *Scaliger*. 59 furtivo *DVF*. 62 succinctaeque *O*, *corr. Itali*. 63 accensis *cod. Brixiensis fortasse recte*. 67 sic *N*: sit *DVL*: sint *F*. IV. 3–6 *post* 14 *transp. Baehrens*. 7 montem *Heinsius*: fontem *O*. 9 cum *FLDV*. 10 facta *FLDV*. 12 foco *O*, *corr. fv*.

murus erant montes : ubi nunc est Curia saepta,
bellicus exili fonte bibebat equus.
lucus erat felix hederoso conditus antro,
multaque nativis obstrepit arbor aquis,
Silvani ramosa domus, quo dulcis ab aestu
fistula poturas ire iubebat oves.
hinc Tarpeia deae fontem libavit : at illi
urgebat medium fictilis urna caput.
et satis una malae potuit mors esse puellae,
quae voluit flammas fallere, Vesta, tuas ?
vidit harenosis Tatium proludere campis
pictaque per flavas arma levare iubas :
obstipuit regis facie et regalibus armis,
interque oblitas excidit urna manus.
saepe illa immeritae causata est omina lunae,
et sibi tingendas dixit in amne comas :
saepe tulit blandis argentea lilia Nymphis,
Romula ne faciem laederet hasta Tati :
dumque subit primo Capitolia nubila fumo,
rettulit hirsutis bracchia secta rubis,
et sua Tarpeia residens ita flevit ab arce
vulnera, vicino non patienda Iovi :
' ignes castrorum et Tatiae practoria turmae
et formosa oculis arma Sabina meis,
o utinam ad vestros sedeam captiva Penates,
dum captiva mei conspicer ora Tati !
Romani montes, et montibus addita Roma,
et valeat probro Vesta pudenda meo :
ille equus, ille meos in castra reponet amores,
cui Tatius dextras collocat ipse iubas !
quid mirum in patrios Scyllam saevisse capillos,
candidaque in saevos inguina versa canes ?
prodita quid mirum fraterni cornua monstri,
cum patuit lecto staminе torta via ?
quantum ego sum Ausoniis crimen factura puellis,
improba virgineo lecta ministra foco !
Pallados exstinctos si quis mirabitur ignes,
ignoscat : lacrimis spargitur ara meis.
cras, ut rumor ait, tota purgabitur urbe :
tu cape spinosi rorida terga iugi.
lubrica tota via est et perfida : quippe tacentes
fallaci celat limite semper aquas.

14 exili *Postgate* : ex illo *O.* 17, 18 *post* 92 *transp. Broekhuyzen fortasse recte.* 30 compatienda *FLDV.* 32 famosa *NFL.* 34 ora *S* : esse *O.* 37 reportet *codd. Passerat.* 40 foedos *Heinsius fortasse recte.* 42 stramine *DVF.* 45 Palladis *DVL.* 47 purgabitur *Hulcatt* : pugnabitur *O.*

o utinam magicae nossem cantamina Musae !
haec quoque formoso lingua tulisset opem.
te toga picta decet, non quem sine matris honore
nutrit inhumanae dura papilla lupae.
sic hospes pariamne tua regina sub aula ?
dos tibi non humilis prodita Roma venit.
si minus, at raptae ne sint impune Sabinae,
me rape et alterna lege repende vices !
commissas acies ego possum solvere : nuptae,
vos medium palla foedus inite mea.
adde Hymenaee modos, tubicen fera murmura conde :
credite, vestra meus molliet arma torus.
et iam quarta canit venturam bucina lucem,
ipsaque in Oceanum sidera lapsa cadunt.
experiar somnum, de te mihi somnia quaeram :
fac venias oculis umbra benigna meis.'
dixit, et incerto permisit bracchia somno,
nescia vae furiis accubuisse novis.
nam Vesta, Iliacae felix tutela favillae,
culpam alit et plures condit in ossa faces,
illa ruit, qualis celerem prope Thermodonta
Strymonis abscisso pectus aperta sinu.
urbi festus erat (dixere Parilia Patres),
hic primus coepit moenibus esse dies,
annua pastorum convivia, lusus in urbe,
cum pagana madent fercula divitiis,
cumque super raros faeni flammantis acervos
traicit immundos ebria turba pedes.
Romulus excubias decrevit in otia solvi
atque intermissa castra silere tuba.
hoc Tarpeia suum tempus rata convenit hostem :
pacta ligat, pactis ipsa futura comes.
mons erat ascensu dubius
* * * * * festoque remissis :
nec mora, vocales occupat ense canes.
omnia praebebant somnos : sed Iuppiter unus
decrevit poenis invigilare suis.
prodiderat portaeque fidem patriamque iacentem,
nubendique petit, quem velit, ipsa diem.

55 pariamne *N* : patrianve F : patr (r *in ras*) are *L* patiare *DV* spatierne *Housman* (spatiorne *Heinsius*) : patria metuar *Phillimore*. 57 at *F* : aut *N* : ac *DVL* : ne *NL* : non *FDV*. 59 nupta *Lütjohann*. 66 oculis venias *FLDV*. 68 vae furiis *Jacob* : nefariis *O* : se furiis *Livineius*. 72 pectus *Hertzberg* : fertur *O, quo retento* abscissos . . . sinus *cum Broekhuyzen legendum* : absciso *FLN*. 73 palilia *DV*. 76 deliciis *v, fortasse recte*. 78 immundas . . . dapes *O, corr. Itali*. 83 *lacunam indicavit Baehrens* : remissus *N*. 86 tuis *O, corr. S*.

at Tatius (neque enim sceleri dedit hostis honorem)
'nube' ait 'et regni scande cubile mei!'
dixit, et ingestis comitum super obruit armis.
haec, virgo, officiis dos erat apta tuis.
duce Tarpeia mons est cognomen adeptus:
o vigil, iniuste praemia sortis habes.

V

TERRA tuum spinis obducat, lena, sepulcrum,
et tua, quod non vis, sentiat umbra sitim;
nec sedeant cineri Manes, et Cerberus ultor
turpia ieiuno terreat ossa sono!
docta vel Hippolytum Veneri mollire negantem,
concordique toro pessima semper avis,
Penelopen quoque neglecto rumore mariti
nubere lascivo cogeret Antinoo.
illa velit, poterit magnes non ducere ferrum,
et volucris nidis esse noverca suis.
quippe et, Collinas ad fossam moverit herbas,
stantia currenti diluerentur aqua:
audax cantatae leges imponere lunae
et sua nocturno fallere terga lupo,
posset ut intentos astu caecare maritos,
cornicum immeritas eruit ungue genas,
consuluitque striges nostro de sanguine, et in me
hippomanes fetae semina legit equae.
exercebat opus verbis heu blanda perinde
saxosam atque forat sedula talpa viam:
'si te Eoa †dorozantum† iuvat aurea ripa,
et quae sub Tyria concha superbit aqua,
Eurypylique placet Coae textura Minervae,
sectaque ab Attalicis putria signa toris,
seu quae palmiferae mittunt venalia Thebae,
murreaque in Parthis pocula cocta focis;
sperne fidem, provolve deos, mendacia vincant,
frange et damnosae iura pudicitiae!
et simulare virum pretium facit: utere causis!
maior dilata nocte recurret amor.
si tibi forte comas vexaverit, utilis ira:
post modo mercata pace premendus erit.

93 tarpeio *O, corr.* ς. 94 iniustae *N*. V. 5 docta *N*: nocte *LDV* nocto *F*. 15 et *O, corr* ς. 19, 20 exercebat *Housman*: exorabat *O* exterebrabat *Postgate*: heu *Housman*: ceu *O*: perinde . . . atque *Housman* perure . . . que *O*: forat *Rossberg*: ferat *O*: talpa *v*: culpa O: gutta *Jacob*: lympha ς. 21 dorozantum *N*: derorantum *FLDV*: *corruptum*: topazorum *Housman*. 23 Eurypylis *Heinsius*. 24 sexta *FLDV*: 25 quem *FDV*: q *L*. 28 frangent *O, corr.* ς.

denique ubi amplexu Venerem promiseris empto,
fac simules puros Isidis esse dies.
ingerat Apriles Iole tibi, tundat Amycle
natalem Mais Idibus esse tuum.
supplex ille sedet—posita tu scribe cathedra
quidlibet: has artes si pavet ille, tenes!
semper habe morsus circa tua colla recentes,
litibus alternis quos putet esse datos.
nec te Medeae delectent probra sequacis
(nempe tulit fastus ausa rogare prior),
sed potius mundi Thais pretiosa Menandri,
cum ferit astutos comica moecha Getas.
in mores te verte viri: si cantica iactat,
i comes et voces ebria iunge tuas.
ianitor ad dantes vigilet: si pulset inanis,
surdus in obductam somniet usque seram.
nec tibi displiceat miles non factus amori,
nauta nec attrita si ferat aera manu,
aut quorum titulus per barbara colla pependit,
cretati medio cum saluere foro.
aurum spectato, non quae manus afferat aurum!
versibus auditis quid nisi verba feres?
"quid iuvat ornato procedere, vita, capillo
et tenues Coa veste movere sinus?"
qui versus, Coae dederit nec munera vestis,
istius tibi sit surda sine aere lyra.
dum vernat sanguis, dum rugis integer annus,
utere, ne quid cras libet ab ore dies!
vidi ego odorati victura rosaria Paesti
sub matutino cocta iacere Noto.'
his animum nostrae dum versat Acanthis amicae,
per tenuem ossa mihi sunt numerata cutem.
sed cape torquatae, Venus o regina, columbae
ob meritum ante tuos guttura secta focos.
vidi ego rugoso tussim concrescere collo,
sputaque per dentes ire cruenta cavos,
atque animam in tegetes putrem exspirare paternas:
horruit algenti pergula curta foco.

34 similes *NV. om. FLD* (*spatium post* puros *relictum in D, unde Baehrens* puros simules): sideris *O. corr. Beroaldus*: deos *LDV*. 35 tibi tondat *LDV*: circumdat *F*. 36 malis *NFLV*. 38 quilibet *FLDV*. 40 alterius *FLD*: putat *FL*. 47, 48 *habet Inscr. Pomp. C.I.L.* IV. 1894). 47 dantes *O*: pulsat *Inscr. P*. 52 celati *O*, *corr. Passerat*: saliere *DVF*. 55, 56 *fortasse ex* I. 2. 1, 2 *interpolati*. 57 quid *FLDV*. 58 ipsius *O*, *corr.* ς: sine arte *FLDV*. 63 animus *NLV* (*suprascr.*): animis *FDV*, *corr.* ς. 64 tenuem ossa mihi . . . cutem *Jacob*: tenues ossa s.n. cutes *O*: ossa a! . . . cutes *S. G. Owen*: tenuem ossa suam . . . cutem *Palmer*. 70 percula *DVNL*: parvula F, *corr. Beroaldus*: curva *O*, *corr.* ς

exsequiae fuerant rari furtiva capilli
vincula et immundo pallida mitra situ,
et canis in nostros nimis experrecta dolores,
cum fallenda meo pollice clatra forent.
sit tumulus lenae curto vetus amphora collo:
urgeat hunc supra vis, caprifice, tua.
quisquis amas, scabris hoc bustum caedite saxis,
mixtaque cum saxis addite verba mala!

VI

Sacra facit vates: sint ora faventia sacris,
et cadat ante meos icta iuvenca focos.
serta Philetaeis certet Romana corymbis,
et Cyrenaeas urna ministret aquas.
costum molle date et blandi mihi turis honores,
terque focum circa laneus orbis eat.
spargite me lymphis, carmenque recentibus aris
tibia Mygdoniis libet eburna cadis.
ite procul fraudes, alio sint aere noxae:
pura novum vati laurea mollit iter.
Musa, Palatini referemus Apollinis aedem:
res est, Calliope, digna favore tuo.
Caesaris in nomen ducuntur carmina: Caesar
dum canitur, quaeso, Iuppiter ipse vaces.
est Phoebi fugiens Athamana ad litora portus,
qua sinus Ioniae murmura condit aquae,
Actia Iuleae pelagus monumenta carinae,
nautarum votis non operosa via.
huc mundi coiere manus: stetit aequore moles
pinea, nec remis aequa favebat avis.
altera classis erat Teucro damnata Quirino,
pilaque femineae turpiter apta manu:
hinc Augusta ratis plenis Iovis omine velis,
signaque iam patriae vincere docta suae.
tandem acies geminos Nereus lunarat in arcus,
armorum et radiis picta tremebat aqua,
cum Phoebus linquens stantem se vindice Delon
(nam tulit iratos mobilis una Notos)
astitit Augusti puppim super, et nova flamma
luxit in obliquam ter sinuata facem.

73 exporrecta *NL*. 74 caltra *O*, *corr. Beroaldus*. 77 caedito *O*, *corr. Livineius*. 78 adiice *S*. VI. 1 *continuant O, seiungunt nv.* 2 cadet *FLDV*. 3 cera *O*, *corr. Scaliger*: Philippeis *O*, *corr. Beroaldus*. 11 *novam elegiam faciunt FLDVn*: referamus *V*. 21 tenero *V*. 22 femineae *Markland*: feminea *O*: apta *NFL*: acta *DV*. 25 aciem . . . nervis *O*, *corr. S*: lunarat *F*: limarat *NDV*: liniarat *L*. 28 unda *O*, *corr. S*. 30 simulata *V*.

non ille attulerat crines in colla solutos
aut testudineae carmen inerme lyrae,
sed quali aspexit Pelopeum Agamemnona vultu,
egessitque avidis Dorica castra rogis,
aut qualis flexos solvit Pythona per orbes
serpentem, imbelles quem timuere lyrae.
mox ait 'o longa mundi servator ab Alba,
Auguste, Hectoreis cognite maior avis,
vince mari: iam terra tua est: tibi militat arcus
et favet ex umeris hoc onus omne meis.
solve metu patriam, quae nunc te vindice freta
imposuit prorae publica vota tuae.
quam nisi defendes, murorum Romulus augur
ire Palatinas non bene vidit aves.
et nimium remis audent prope: turpe Latinos
principe te fluctus regia vela pati.
nec te quod classis centenis remiget alis,
terreat: invito labitur illa mari:
quodque vehunt prorae Centaurica saxa minantes,
tigna cava et pictos experiere metus.
frangit et attollit vires in milite causa;
quae nisi iusta subest, excutit arma pudor.
tempus adest, committe rates: ego temporis auctor
ducam laurigera Iulia rostra manu.'
dixerat, et pharetrae pondus consumit in arcus:
proxima post arcus Caesaris hasta fuit.
vincit Roma fide Phoebi: dat femina poenas:
sceptra per Ionias fracta vehuntur aquas.
at pater Idalio miratur Caesar ab astro:
'sum deus; est nostri sanguinis ista fidés.'
prosequitur cantu Triton, omnesque marinae
plauserunt circa libera signa deae.
illa petit Nilum cumba male nixa fugaci,
hoc unum, iusso non moritura die.
di melius! quantus mulier foret una triumphus,
ductus erat per quas ante Iugurtha vias!
Actius hinc traxit Phoebus monumenta, quod eius
una decem vicit missa sagitta rates.
bella satis cecini: citharam iam poscit Apollo
victor et ad placidos exuit arma choros.
candida nunc molli subeant convivia luco;
blanditiaeque fluant per mea colla rosae,

34 egisset *O, corr. v.* 36 deae *ed. Eton. fortasse recte.* 45 numen *LDV*: lumen *F*: proh turpe *S*: Latinos *Markland*: Latinis *O.* 49 quotque *Housman.* 50 experiare *LDV*: expirare *F.* 60 tu meus *Baehrens*: et *D*: vestri *DV.* 63 ille *FLDV.* 72 blanditaeque *Scaliger ortasse recte.*

vinaque fundantur prelis elisa Falernis,
terque lavet nostras spica Cilissa comas.
ingenium potis irritet Musa poetis:
Bacche, soles Phoebo fertilis esse tuo.
ille paludosos memoret servire Sycambros,
Cepheam hic Meroen fuscaque regna canat,
hic referat sero confessum foedere Parthum:
'reddat signa Remi, mox dabit ipse sua:
sive aliquid pharetris Augustus parcet Eois,
differat in pueros ista tropaea suos.
gaude, Crasse, nigras si quid sapis inter harenas:
ire per Euphraten ad tua busta licet.'
sic noctem patera, sic ducam carmine, donec
iniciat radios in mea vina dies.

VII

Svnt aliquid Manes: letum non omnia finit,
luridaque evictos effugit umbra rogos.
Cynthia namque meo visa est incumbere fulcro,
murmur ad extremae nuper humata viae,
cum mihi somnus ab exsequiis penderet amoris,
et quererer lecti frigida regna mei.
eosdem habuit secum quibus est elata capillis,
eosdem oculos: lateri vestis adusta fuit,
et solitum digito beryllon adederat ignis,
summaque Lethaeus triverat ora liquor.
spirantesque animos et vocem misit: at illi
pollicibus fragiles increpuere manus:
'perfide nec cuiquam melior sperande puellae,
in te iam vires somnus habere potest?
iamne tibi exciderant vigilacis furta Suburae
et mea nocturnis trita fenestra dolis?
per quam demisso quotiens tibi fune pependi,
alterna veniens in tua colla manu!
saepe Venus trivio commissa est, pectore mixto
fecerunt tepidas pallia nostra vias.
foederis heu taciti, cuius fallacia verba
non audituri diripuere Noti.
at mihi non oculos quisquam inclamavit euntis:
unum impetrassem te revocante diem:

74 perque *O*, *corr. v.* 75 positis *NFL*: irritat *Scaliger*. 79 haec *F*: hoc *D*: ferro *DVF*. 81 aliquis *O*, *corr.* ς. 85 vocem *FLDV*: carmina *N*. VII. 2 evictos ς: eiunctos *N*: evinctos *FLDV*. 7 eosdem *Itali*: osdem *cod. Hamburgensis*: hosdem *O*: capillos *DV*. 8 eosdem *N*: hosdem *FLDV*. 9 ademerat *DV*. 19 commixta *O*, *corr.* ς. 20 pallia *N*: pectora *FLDV*: proelia *Lütjchann fortasse recte*. 23 inclinavit ς.

nec crepuit fissa me propter harundine custos,
laesit et obiectum tegula curta caput.
denique quis nostro curvum te funere vidit,
atram quis lacrimis incaluisse togam ?
si piguit portas ultra procedere, at illuc
iussisses lectum lentius ire meum.
cur ventos non ipse rogis, ingrate, petisti ?
cur nardo flammae non oluere meae ?
hoc etiam grave erat, nulla mercede hyacinthos
inicere et fracto busta piare cado.
Lygdamus uratur, candescat lammina vernae :
sensi ego, cum insidiis pallida vina bibi.
at Nomas arcanas tollat versuta salivas :
dicet damnatas ignea testa manus.
quae modo per viles inspecta est publica noctes,
haec nunc aurata cyclade signat humum,
et graviora rependit iniquis pensa quasillis,
garrula de facie si qua locuta mea est ;
nostraque quod Petale tulit ad monumenta coronas,
codicis immundi vincula sentit anus :
caeditur et Lalage tortis suspensa capillis,
per nomen quoniam est ausa rogare meum.
te patiente meae conflavit imaginis aurum,
ardente e nostro dotem habitura rogo.
non tamen insector, quamvis mereare, Properti :
longa mea in libris regna fuere tuis.
iuro ego Fatorum nulli revolubile carmen,
tergeminusque canis sic mihi molle sonet,
me servasse fidem. si fallo, vipera nostris
sibilet in tumulis et super ossa cubet.
nam gemina est sedes turpem sortita per amnem,
turbaque diversa remigat omnis aqua.
una Clytaemestrae stuprum vehit, altera Cressae
portat mentitae lignea monstra bovis.
ecce coronato pars altera rapta phaselo,
mulcet ubi Elysias aura beata rosas,
qua numerosa fides, quaque aera rotunda Cybelles
mitratisque sonant Lydia plectra choris.
Andromedeque et Hypermestre sine fraude maritae
narrant historias, pectora nota, suas :

25 fixa *F*. 26 abiectum ς. 30 letum *DV*. 33 erit *FLDV*. 37 at *v* : aut *O* : salinas *O*, *corr.* ς. 41 rependit *N* : fundit *FLDV*. 48 ardente ς : ardent *O*. 57 una *O* : unda *Hertzberg* : vehit altera *O* vel adultera *Ellis, fortasse recte*. 61 quaque aera rotunda *Turnebus* qua quaerar ut unda *N* (quaerat *DVLF*) nuda *F* (*pro* ut unda). 63 historias . : . : suas *Markland* : historiae . . suae *O*, *quo retento* nota pericla *scribit Heimreich*.

haec sua maternis queritur livere catenis
bracchia nec meritas frigida saxa manus ;
narrat Hypermestre magnum ausas esse sorores,
in scelus hoc animum non valuisse suum.
sic mortis lacrimis vitae sanamus amores :
celo ego perfidiae crimina multa tuae.
sed tibi nunc mandata damus, si forte moveris
si te non totum Chloridos herba tenet :
nutrix in tremulis ne quid desideret annis
Parthenie : potuit, nec tibi avara fuit.
deliciaeque meae Latris, cui nomen ab usu est,
ne speculum dominae porrigat illa novae.
et quoscumque meo fecisti nomine versus,
ure mihi : laudes desine habere meas.
pelle hederam tumulo, mihi quae pugnante corymbo
, molli contortis alligat ossa comis.
ramosis Anio qua pomifer incubat arvis,
et numquam Herculeo numine pallet ebur,
hic carmen media dignum me scribe columna,
sed breve, quod currens vector ab urbe legat :
HIC TIBVRTINA IACET AVREA CYNTHIA TERRA :
ACCESSIT RIPAE LAVS, ANIENE, TVAE.
nec tu sperne piis venientia somnia portis :
cum pia venerunt somnia, pondus habent.
nocte vagae ferimur, nox clausas liberat umbras,
errat et abiecta Cerberus ipse sera.
luce iubent leges Lethaea ad stagna reverti :
nos vehimur, vectum nauta recenset onus.
nunc te possideant aliae : mox sola tenebo :
mecum eris, et mixtis ossibus ossa teram.'
haec postquam querula mecum sub lite peregit,
inter complexus excidit umbra meos.

VIII

Disce, quid Esquilias hac nocte fugarit aquosas,
cum vicina novis turba cucurrit agris.
Lanuvium annosi vetus est tutela draconis,
(hic tibi tam rarae non perit hora morae ;)
qua sacer abripitur caeco descensus hiatu,
qua penetrat (virgo, tale iter omne cave !)

65 sua maternis, μ *mg* : summa (suma *L*) eternis *O*. 74 patuit *S*. 80 mollia *S fortasse recte*. 78 me sine *Baehrens*. 81 anio *N* hamo *FLDV*. 83 hic *N* : hoc *FLDV*. 84 vector *N* : victor *FLDV*. 85 hic Tiburtina iacet *Itali* : sed tiburtina *F* : sed tiburina *V* : sed tiburna (tribuna *L*) *ND* : iacet hic *O* : hic, Tiburne, tua *Postgate* : hic sita Tiburna *Palmer*. 93 nunc *N* : nec *FLDV*. VIII *priori adhaeret in N*. 4 hic ubi *O, corr. S* : Tartareae *S*. 6 quae penetras *Passerat* : *post* virgo *interpungit Beroaldus*.

ieiuni serpentis honos, cum pabula poscit
annua et ex ima sibila torquet humo.
talia demissae pallent ad sacra puellae,
cum temere anguino creditur ore manus.
ille sibi admotas a virgine corripit escas :
virginis in palmis ipsa canistra tremunt.
si fuerint castae, redeunt in colla parentum,
clamantque agricolae 'fertilis annus erit.'
huc mea detonsis avecta est Cynthia mannis :
causa fuit Iuno, sed mage causa Venus.
Appia, dic quaeso, quantum te teste triumphum
egerit effusis per tua saxa rotis,
[turpis in arcana sonuit cum rixa taberna ;
si sine me, famae non sine labe meae.]
spectaclum ipsa sedens primo temone pependit,
ausa per impuros frena movere locos.
Serica nam taceo vulsi carpenta nepotis
atque armillatos colla Molossa canes,
qui dabit immundae venalia fata saginae,
vincet ubi erasas barba pudenda genas.
cum fieret nostro totiens iniuria lecto,
mutato volui castra movere toro.
Phyllis Aventinae quaedam est vicina Dianae,
sobria grata parum : cum bibit, omne decet.
altera Tarpeios est inter Teia lucos,
candida, sed potae non satis unus erit.
his ego constitui noctem lenire vocatis,
et Venere ignota furta novare mea.
unus erat tribus in secreta lectulus herba.
quaeris concubitus ? inter utramque fui.
Lygdamus ad cyathos, vitrique aestiva supellex
et Methymnaei Graeca saliva meri.
Nile, tuus tibicen erat, crotalistria Phyllis,
et facilis spargi munda sine arte rosa,
Magnus et ipse suos breviter concretus in artus
iactabat truncas ad cava buxa manus.
sed neque suppletis constabat flamma lucernis,
reccidit inque suos mensa supina pedes.

8 ima ζ : una Φ. 11 colligit *FLDV*. 15 ab annis *O*, *corr. Beroaldus*. 19, 20 *hos versus hic certe alienos post* 2 *transp. Lütjohann, fortasse recte.* 21 spectaclum $\mu\nu$: spectaculum *NL* : spectandum *DVF* (*cf. v.* 56). 23 serica nam tacto *V* : si riganam tacto *NLFD*, *corr. Beroaldus* : nepoti *O*, *corr.* ζ. 25 facta *F*. 28 mulctato *O*, *corr.* ζ : voluit *O*, *corr. Beroaldus*. 29 *nova elegia in FLDV*. 34 notare *FLDV*. 36 discubitus *Palmer*. 39 notare *FLDV*. 37 utrique *N* : uterque *FLDV*, *corr. Scaliger*. 38 grata *DV* : graia *Paulmier fortasse recte*. 39 eboralistria *N* : coralistria *DVL* : colistria *F*, *corr. Turnebus*. 41 nanus *Beroaldus*. 44 decidit *DV*.

me quoque per talos Venerem quaerente secundos
semper damnosi subsiluere canes.
cantabant surdo, nudabant pectora caeco :
Lanuvii ad portas, ei mihi, totus eram ;
cum subito rauci sonuerunt cardine postes,
et levia ad primos murmura facta Lares.
nec mora, cum totas resupinat Cynthia valvas,
non operosa comis, sed furibunda decens.
pocula mi digitos inter cecidere remissos,
pallueruntque ipso labra soluta mero.
fulminat illa oculis et quantum femina saevit,
spectaclum capta nec minus urbe fuit.
Phyllidos iratos in vultum conicit ungues :
territa vicinas Teia clamat aquas.
lumina sopitos turbant elata Quirites,
omnis et insana semita nocte sonat.
illas direptisque comis tunicisque solutis
excipit obscurae prima taberna viae.
Cynthia gaudet in exuviis victrixque recurrit
et mea perversa sauciat ora manu,
imponitque notam collo morsuque cruentat,
praecipueque oculos, qui meruere, ferit.
atque ubi iam nostris lassavit bracchia plagis,
Lygdamus ad plutei fulcra sinistra latens
eruitur, geniumque meum protractus adorat.
Lygdame, nil potui : tecum ego captus eram.
supplicibus palmis tum demum ad foedera veni,
cum vix tangendos praebuit illa pedes,
atque ait ' admissae si vis me ignoscere culpae,
accipe, quae nostrae formula legis erit.
tu neque Pompeia spatiabere cultus in umbra,
nec cum lascivum sternet harena Forum.
colla cave inflectas ad summum obliqua theatrum,
aut lectica tuae se det aperta morae.
Lygdamus in primis, omnis mihi causa querelae,
veneat et pedibus vincula bina trahat.'
indixit leges : respondi ego ' legibus utar.'
riserat imperio facta superba dato.
dein quemcumque locum externae tetigere puellae,
suffiit, ac pura limina tergit aqua,

48 totus *Cuypers* : solus *O*. 56 spectaclum $L\mu$: spectaculum N : spectandum DVF : ne DL : non F. 57 ignes *v*. 58 petebat D : anus *Itali*. 68 fusca *O*, *corr. Beroaldus*. 71 venit *O*, *corr.* Σ. 72 cur F : cui DVL, 78 se det *Gruter* : sudet *O* : sidat *Paulmier* : aperta *O* : operta *v*, *quo retento* nudet *cum Koch legendum*. 80 venerit DV. 81 leges Σ : legom *O*. 84 suffiit *Beroaldus* : ac *Baehrens* : at *Beroaldus* : suffic at L : sufficat NF : suffoca DV.

imperat et totas iterum mutare lacernas,
terque meum tetigit sulpuris igne caput.
atque ita mutato per singula pallia lecto
†respondi,† et noto solvimus arma toro.

IX

AMPHITRYONIADES qua tempestate iuvencos
egerat a stabulis, o Erythea, tuis,
venit ad invictos pecorosa Palatia montes,
et statuit fessos fessus et ipse boves,
qua Velabra suo stagnabant flumine quoque
nauta per urbanas velificabat aquas.
sed non infido manserunt hospite Caco
incolumes: furto polluit ille Iovem.
incola Cacus erat, metuendo raptor ab antro,
per tria partitos qui dabat ora sonos.
hic, ne certa forent manifestae signa rapinae,
aversos cauda traxit in antra boves,
nec sine teste deo: furem sonuere iuvenci,
furis et implacidas diruit ira fores.
Maenalio iacuit pulsus tria tempora ramo
Cacus, et Alcides sic ait: 'ite boves,
Herculis ite boves, nostrae labor ultime clavae,
bis mihi quaesitae, bis mea praeda, boves,
arvaque mugitu sancite Bovaria longo:
nobile erit Romae pascua vestra Forum.'
dixerat, et sicco torquet sitis ora palato,
terraque non ullas feta ministrat aquas.
sed procul inclusas audit ridere puellas,
lucus ubi umbroso fecerat orbe nemus,
femineae loca clausa deae fontesque piandos,
impune et nullis sacra retecta viris.
devia puniceae velabant limina vittae,
putris odorato luxerat igne casa,
populus et longis ornabat frondibus aedem,
multaque cantantes umbra tegebat aves.
huc ruit in siccam congesta pulvere barbam,
et iacit ante fores verba minora deo:
'vos precor, o luci sacro quae luditis antro,
pandite defessis hospita fana viris.

85 lucernas *N*. 88 respondi *O*, *corruptum*: despondi *Jacob*: lis posita *Bachrens*: res pacta *L. Mueller*: escendi *Postgate*. noto *Heinsius*: toto *O*: tuto ς. IX. 2 erithea *N*: eritrea *FL*: eritheae *V*: erythrae *D*. 3 ad *Itali*: et *O*: invictos *Itali*: advictos *N*: adiutos *F*: advinctos *D*: adiunctos *VL* eductos *Lachmann*. 5 ve libra *FLDV*: quaque ς: flumina *N*. 9 insula *O*, *corr. Itali*: accola *Schrader*. 21 torret ς. 22 nullas . . .: ministret *O*, *corr v*. 24 ubi *Heinsius*: ab *O*. 27 lumina *FLDV*. 33 lucis *O*, *corr. Scaliger*. 34 vana *O*, *corr. Scaliger*: viis *O*, *corr.* ς.

fontis egens erro circaque sonantia lymphis,
et cava suscepto flumine palma sat est.
audistisne aliquem, tergo qui sustulit orbem ?
ille ego sum : Alciden terra recepta vocat.
quis facta Herculeae non audit fortia clavae
et numquam ad nocuas irrita tela feras,
atque uni Stygias homini luxisse tenebras ?
accipite : hic fesso vix mihi terra patet.
quodsi Iunoni sacrum faceretis amarae,
non clausisset aquas ipsa noverca suas.
sin aliquam vultusque meus saetaeque leonis
terrent et Libyco sole perusta coma,
idem ego Sidonia feci servilia palla
officia et Lydo pensa diurna colo,
mollis et hirsutum cepit mihi fascia pectus,
et manibus duris apta puella fui.'
talibus Alcides ; at talibus alma sacerdos,
puniceo canas stamine vincta comas :
' parce oculis, hospes, lucoque abscede verendo
cede agedum et tuta limina linque fuga.
interdicta viris metuenda lege piatur,
quae se summota vindicat ara casa.
magno Tiresias aspexit Pallada vates,
fortia dum posita Gorgone membra lavat.
di tibi dent alios fontes : haec lympha puellis
avia secreti limitis una fluit.'
sic anus : ille umeris postes concussit opacos,
nec tulit iratam ianua clausa sitim.
at postquam exhausto iam flumine vicerat aestum,
ponit vix siccis tristia iura labris :
' angulus hic mundi nunc me mea fata trahentem
accipit : haec fesso vix mihi terra patet.
Maxima quae gregibus devota est Ara repertis,
ara per has ' inquit ' maxima facta manus,
haec nullis umquam pateat veneranda puellis,
Herculis aeternum nec sit inulta sitis.'
Sancte pater salve, cui iam favet aspera Iuno :
Sancte, velis libro dexter inesse meo.

40 nocuas *Santen* : vacuas *DV* : natas *FL* : vatas *N* : vastas *ς*. 42 accipite *ς* : accipit *O* : hic *FLDV* : et *N* : haec *vf.* : *sed totus versus ex interpolatus esse videatur.* 43 quid *DV*. 45 aliquem *NLDV*. 52 vincta *F* : iuncta *NLDV*. 54 lumina *FLDV*. 57 magnam *O*, *corr. Passerat.* 60 fuit *O*, *corr. Fruter.* 70 Herculis aeternum *Heinsius* : Hercule (Hercle *L*) exterminium *O* : extremum *cod. Par.* 7989 : exclusi *S. G. Owen* : eximii *v* : nec sit *Housman* : nescit *O* : ne sit *v*. 71, 72, *post* 73, 74, *transp. Schneidewin.* Sance *Heinsius*. 72 adesse *cod. Par* 7989.

hunc, quoniam manibus purgatum sanxerat orbem,
sic Sanctum Tatiae composuere Cures.

X

NVNC Iovis incipiam causas aperire Feretri
armaque de ducibus trina recepta tribus.
magnum iter ascendo, sed dat mihi gloria vires:
non iuvat e facili lecta corona iugo.
imbuis exemplum primae tu, Romule, palmae
huius, et exuvio plenus ab hoste redis,
tempore quo portas Caeninum Acronta petentem
victor in eversum cuspide fundis equum.
Acron Herculeus Caenina ductor ab arce,
Roma, tuis quondam finibus horror erat.
hic spolia ex umeris ausus sperare Quirini
ipse dedit, sed non sanguine sicca suo.
hunc videt ante cavas librantem spicula turres
Romulus et votis occupat ante ratis:
'Iuppiter, haec hodie tibi victima corruet Acron.'
voverat, et spolium corruit ille Iovi.
Vrbis virtutumque parens sic vincere suevit,
qui tulit a parco frigida castra lare.
idem eques et frenis, idem fuit aptus aratris,
et galea hirsuta compta lupina iuba.
picta neque inducto fulgebat parma pyropo:
praebebant caesi baltea lenta boves.
Cossus at insequitur Veientis caede Tolumni,
vincere cum Veios posse laboris erat,
necdum ultra Tiberim belli sonus, ultima praeda
Nomentum et captae iugera terna Corae.
heu Vei veteres! et vos tum regna fuistis,
et vestro posita est aurea sella foro:
nunc intra muros pastoris bucina lenti
cantat, et in vestris ossibus arva metunt.
forte super portae dux Veius astitit arcem
colloquiumque sua fretus ab urbe dedit:
dumque aries murum cornu pulsabat aeno,
vinea qua ductum longa tegebat opus,
Cossus ait 'forti melius concurrere campo.'
nec mora fit, plano sistit uterque gradum.

73 hinc *Heinsius.* 74 Sancum *Heinsius fortasse recte.* X *adhaere t priori in N.* 5 induis *FLDV.* 6 exvivo *N* : eximio *F.* 7 Acrona *ς.* 8 nec versum *O, corr. v.* 14 rates *O, corr. ς.* 17 virtutum *DV* : virtutem *FL* : virtutis *N.* 18 a parco *Jacob* : a porco *O* : aprico *fv.* 26 capta *NF* : terra *O, corr. ς* : parva *v* : pauca *ς.* 27 heu *Lütjohann* : ę *N* : e *F* : et *DLV.* 34 regebat *FDV.* 36 gradu *O, corr. ς.*

di Latias iuvere manus, desecta Tolumni
cervix Romanos sanguine lavit equos.
Claudius a Rhodano traiectos arcuit hostes,
Belgica cum vasti parma relata ducis
Virdomari. genus hic Rheno iactabat ab ipso,
mobilis e rectis fundere gaesa rotis.
illi ut virgatis iaculans it ab agmine bracis
torquis ab incisa decidit unca gula.
haec spolia in templo tria condita: causa Feretri,
omine quod certo dux ferit ense ducem;
seu quia victa suis umeris haec arma ferebant,
hinc Feretri dicta est ara superba Iovis.

XI

Desine, Paulle, meum lacrimis urgere sepulcrum:
panditur ad nullas ianua nigra preces;
cum semel infernas intrarunt funera leges,
non exorato stant adamante viae.
te licet orantem fuscae deus audiat aulae:
nempe tuas lacrimas litora surda bibent.
vota movent superos: ubi portitor aera recepit,
obserat umbrosos lurida porta locos.
sic maestae cecinere tubae, cum subdita nostrum
detraheret lecto fax inimica caput.
quid mihi coniugium Paulli, quid currus avorum
profuit aut famae pignora tanta meae?
non minus immites habuit Cornelia Parcas:
et sum, quod digitis quinque legatur, onus.
damnatae noctes et vos vada lenta paludes,
et quaecumque meos implicat unda pedes,
immatura licet, tamen huc non noxia veni:
det pater hic umbrae mollia iura meae.
aut si quis posita iudex sedet Aeacus urna,
in mea sortita vindicet ossa pila:
assideant fratres, iuxta et Minoida sellam
Eumenidum intento turba severa foro.

37 Romuleas *F*. 39 a Rhodano *Postgate*: a rheno *O*. 41 Virtoman *N*: Uncomani *et similia ceteri: corr. Itali*. Brenno ς. 42 nobilis ς e rectis *Passerat*: erectis ς: erecti *N*: effecti *FLDV*: e flexis *Postgate* 43 ut *Postgate*: virgatis *O*: virgatas *Schrader*: iaculans it *Postgate* iaculantis *O*: maculanti *Schrader*: ab agmine *O*: sanguine *Schrader*: bracis *O*: bracas *Schrader*. 45 haec *D*: nec *FL*: nunc *NV* (*ex* hunc): hinc *v*. 46 crimine *FLDV*. XI *priori continuat N*. 8 umbrosos *DV*: herbosos *NFL*: locos *Markland*: rogos *O*. 13 non *ND*: num *FL*: nun *V*: habui *Itali*. 14 en ς, *quod legendum est si versu priori* num *retines*: levatur ς. 17–76 *om. N folio exciso*. 18 huic ς. 20 iudicet *LDV*. 21 iuxta et ς: iuxta *O*. Minoida ς: Minoia *O*: sellam ς: sella *FLD*: sella et *V* μv.

Sisyphe, mole vaces ; taceant Ixionis orbes ;
fallax Tantaleo corripere ore liquor .
Cerberus et nullas hodie petat improbus umbras ;
et iaceat tacita laxa catena sera.
ipsa loquor pro me : si fallo, poena sororum
infelix umeros urgeat urna meos.
si cui fama fuit per avita tropaea decori,
nostra Numantinos signa loquuntur avos :
altera maternos exaequat turba Libones,
et domus est titulis utraque fulta suis.
mox, ubi iam facibus cessit praetexta maritis,
vinxit et acceptas altera vitta comas,
iungor, Paulle, tuo sic discessura cubili :
in lapide hoc uni nupta fuisse legar.
testor maiorum cineres tibi, Roma, verendos,
sub quorum titulis, Africa, tunsa iaces,
* * * * *
et Persen proavo stimulantem pectus Achille,
quique tuas proavus fregit, Averne, domos,
me neque censurae legem mollisse neque ulla
labe mea nostros erubuisse focos.
non fuit exuviis tantis Cornelia damnum :
quin et erat magnae pars imitanda domus.
nec mea mutata est aetas, sine crimine tota est :
viximus insignes inter utramque facem.
mi natura dedit leges a sanguine ductas,
ne possem melior iudicis esse metu.
quaelibet austeras de me ferat urna tabellas :
turpior assessu non erit ulla meo,
vel tu, quae tardam movisti fune Cybellen,
Claudia, turritae rara ministra deae,
vel cui, iuratos cum Vesta reposceret ignes,
exhibuit vivos carbasus alba focos.
nec te, dulce caput, mater Scribonia, laesi :
in me mutatum quid nisi fata velis ?
maternis laudor lacrimis urbisque querelis,
defensa et gemitu Caesaris ossa mea.
ille sua nata dignam vixisse sororem
increpat, et lacrimas vidimus ire deo.

24 Tantaleus $\mathcal{S}$: corripere ore *Auratus* : corripiare *O*. 26 lapsa *F*. 27 oquar $\mathcal{S}$: fallor *O*, *corr.* $\mathcal{S}$. 29 decora trophei *O*, *corr.* $\mathcal{S}$. 30 nostra *Baehrens* : aera $\mu\nu$: et *DVL* : Afra *Scaliger* : *versum om. F* : signa *Baehrens* : regna *O*. 31 ligones *O*, *corr.* $\mathcal{S}$. 34 aspersas $\mathcal{S}$. 38 tonsa $\mathcal{S}$, *fortasse recte*. 39 *versus intercidisse vidit Munro*. et *O* : qui *Heinsius* : proavo Achille *Lipsius* : proavi Achilli *O* : simulantem $\mathcal{S}$. 40 tuas *O* : tumens *Postgate* : proavus *v*, *v* : proavos μ : proavo *O* : Averne *Munro* : Achille *O*. 44 erat et $\mathcal{S}$: et eram *Itali*. 46 insignem *O*, *corr. fv*. 48 ne possis *O*, *corr.* $\mathcal{S}$ (possim *v*). 50 assessu $\mathcal{S}$: assensu *O*. 52 gaudia *O*, *corr. vl.* 53 cui iuratos *nos* : cuius rasos *O* : cui commissos $\mathcal{S}$: sacra suos *Baehrens*.

et tamen emerui generosos vestis honores.
nec mea de sterili facta rapina domo.
tu, Lepide, et tu, Paulle, meum post fata levamen,
condita sunt vestro lumina nostra sinu.
vidimus et fratrem sellam geminasse curulem.
consule quo festo tempore rapta soror.
filia, tu specimen censurae nata paternae,
fac teneas unum nos imitata virum.
et serie fulcite genus: mihi cumba volenti
solvitur aucturis tot mea facta meis.
haec est feminei merces extrema triumphi,
laudat ubi emeritum libera fama rogum.
nunc tibi commendo communia pignora natos:
haec cura et cineri spirat inusta meo.
fungere maternis vicibus, pater: illa meorum
omnis erit collo turba ferenda tuo.
oscula cum dederis tua flentibus, adice matris:
tota domus coepit nunc onus esse tuum.
et si quid doliturus eris, sine testibus illis!
cum venient, siccis oscula falle genis!
sat tibi sint noctes, quas de me, Paulle, fatiges,
somniaque in faciem credita saepe meam:
atque ubi secreto nostra ad simulacra loqueris,
ut responsurae singula verba iace.
seu tamen adversum mutarit ianua lectum,
sederit et nostro cauta noverca toro,
coniugium, pueri, laudate et ferte paternum:
capta dabit vestris moribus illa manus.
nec matrem laudate nimis: collata priori
vertet in offensas libera verba suas.
seu memor ille mea contentus manserit umbra
et tanti cineres duxerit esse meos,
discite venturam iam nunc sentire senectam,
caelibis ad curas nec vacet ulla via.
quod mihi detractum est, vestros accedat ad annos:
prole mea Paullum sic iuvet esse senem.
et bene habet: numquam mater lugubria sumpsi;
venit in exsequias tota caterva meas.
causa perorata est. flentes me surgite, testes,
dum pretium vitae grata rependit humus.
moribus et caelum patuit: sim digna merendo,
cuius honoratis ossa vehantur avis.

63 te . . . te *O*, *corr.* *S*. 66 festo *Koppiers*: facto *O*: consul quo factus *Lachmann*. 67 speciem *DFL*. 70 aucturis *S*: uncturis *DVL*: nupturis *F*: facta *S*: fata *O*: meis *Paulmier*: malis *O*. 77 mater *O*, *corr.* *S*. 79 quid *v*: quis *O*: erit *O*, *corr.* *S*. 81 sint *N*: sunt *FLDV*: fatigas *DV*. 84 tace *O*: *corr.* *S*. 92 dixerit *DVL*. 94 valet ulla vias *N*. 97 lugubria sumpsi *S*: lubrigia sumptum *N*: lubrica sumptum *FLDV*. 102 vehuntur *FLDV*: avis *Heinsius*: aquis *NFL*: equis *DV*.

NOTES

BOOK I.

I

THIS elegy must be regarded as a preface to the first book. The wording of the first line bears out this view. Its precise date is unascertainable, but we may with some probability refer it to one of two periods in the life of the poet. (1) It may be regarded as describing the very first year of his passion for Cynthia, and as having been written after his love had endured for a year with varying success, cf. *l.* 7. He was precocious both as a poet (cf. IV. 1, 131–134) and as a lover (cf. III. 15, 1–6). But (2) the tone of the opening verse seems somewhat retrospective and points to a somewhat later date, when Propertius had acquired a fuller experience of love than would have been possible at such an early date. Further, it is very tempting to regard *l.* 7 as referring to the *annus discidii* to which he refers III. 16, 9, *peccaram semel et totum sum pulsus in annum.* This view harmonizes well with the conclusion of the poem, where Propertius speaks as though it were through some lapse of his own that he is in his present unhappy plight, and warns lovers against infidelity. But see note 35–38. I believe the second view to be correct, but our data are too vague to admit of any certain conclusion. In either case for probable date see Introd. p. 5.

1–4. For these four lines cf. Meleager. Anth. Pal. XII. 101. *τόν με πόθοις ἄτρωτον ὑπὸ στέρνοισι Μῦισκος | ὄμμασι τοξεύσας τοῦτ' ἐβόησεν ἔπος. | τὸν θρασὺν εἶλον ἐγώ. τὸ δ' ἐπ' ὄμμασι κεῖνο φρύαγμα | σκηπτροφόρου σοφίας ἠνίδε ποσσὶ πατῶ.*

1. CYNTHIA PRIMA. Propertius ignores the liaison with Lycinna, III. 15. We must not press the meaning of *prima* or of *contactum nullis ante cupidinibus.*

3. CONSTANTIS LUMINA FASTUS. "Eyes, where dwells pride unbending": for the genitive, cf. Lucr. III. 42. *Tartara leti. fastus*= pride superior to love, cf. Ov. A. A. III. 509, *comibus est oculis alliciendus amor. | odimus immodicos, experto credite, fastus.*

6. NULLO CONSILIO, "without any guiding plan," "recklessly."

7. TOTO ANNO. For the ablative expressing the time within which a thing happens, instead of the more usual accusative of duration, cf. I. 6. 7, *illa mihi totis argutat noctibus ignes* (also II. 14, 28, and II. 24, 43). Caes. de bell. Gall. I. 4, 1, *cum esset pugnatum continenter horis quinque.* This usage becomes far more frequent in Silver Latin.

8. TAMEN. Sc. notwithstanding my passionate love.

9. MILANION. According to the story of Milanion and Atalanta

given by Propertius, the huntress-maiden's heart was won by her lover's persistent devotion, which culminated in his being wounded while defending her from the violence of the centaurs Rhoecus and Hylaeus (cf. Ov. Ars. Am. II. 185–192, where the present passage is closely followed). We have no hint of the better known dénouement to the romance, the race and the stratagem of the golden apple, and for the version under discussion have to rely solely upon Propertius and Ovid (l.c.).

Other authorities (Apollodorus III. 106; Aelian. Ver. hist. XIII. 1) speak of Rhoecus and Hylaeus as centaurs slain by Atalanta, which seems to imply either ignorance or rejection of the story which we have before us.

TULLE. Tullus is addressed by Propertius in I. 6, I. 14, I. 22, III. 22. Only the first and last references throw any light on his identity. From I. 6, 19 (q.v.) we may conjecture that he was nephew to Volcatius Tullus, colleague of Octavian in the consulship of 33 B.C. (cf. Hor. Od. III. 8, 12), and afterwards perhaps proconsul of Asia, and that he later went to Asia, perhaps in his uncle's retinue: he apparently (see III. 22) remained in the East some years more for his pleasure.

10. IASIDOS. Atalanta, daughter of Iasus, elsewhere styled Iasius (cf. Verg. A. III. 168) and Iasion (cf. Ov. M. IX. 424).

11. PARTHENIIS. The mountain of Parthenium in Arcadia, whereon Atalanta had been exposed in her infancy.

11. NAM MODO. *modo*, if right, must mean *ἐνίοτε μέν*: but, as Prof. Housman points out (J. Phil. XVI. 19), *modo* in this sense "must be answered by an *ἐνίοτε δέ* in the shape of a second *modo* or some other competent adverb." He therefore assumes that two lines have fallen out after 11, such as *multaque desertis fleverat arboribus | et modo submissa casses cervice ferebat* (cf. Ov. A. A. II. 188, *flesse sub arboribus Milaniona ferunt: | saepe tulit iusso fallacia retia collo, | saepe fera torvos cuspide fixit apros*). That he is right in his contention as to the loss of two lines, and that their contents were something such as he suggests, there can, I think, be little doubt. The omission might easily have arisen by the scribe's eye being misled by the second *modo*.

12. VIDERE is here the precise equivalent of the English "to face." The reading of all the MSS. has been needlessly suspected. As Lachmann has pointed out, *videre* is used in this sense with words such as imply terror or danger. Cf. Verg. A. VI. 134, *bis nigra videre Tartara*; or again III. 431, *informem vidisse sub antro Scyllam*. Baehrens objects that *videre* cannot mean *experiri cum vitae periculo*. It may be answered that *videre* may take its particular colour from the context. The emendations proposed cannot be said to be very plausible; *cominus ille* (Palmer) alone deserves mention (cf. Ov. Fast. V. 176, *in apros | audet et hirsutas cominus ire leas*), *videre* being regarded as the insertion of a scribe to make good the gap caused by the loss or illegibility of the true reading.

13. HYLAEI *ς* (Volscus): *psilli* O. *Hylaei* is a certain correction. It may be taken to represent either a substantive or an adjective. For *Hylaeus* see 9 note. Hertzberg's suggestion *Phyllei* is nearer the MSS., but is obscure. Phylla was a district of Arcadia, and while there would still be a reference to the fight with the centaurs, the combat would be localized by the epithet.

VERBERE Baehrens: *vulnere* NV: *arbore* AF. While *vulnere* gives good sense, it fails to account for the variant *arbore*. We must therefore accept *verbere* as the true reading, cf. Ov. M. XIV. 300, *percutimurque caput conversae verbere vergae* (Housman).

RAMI = "club" (cf. IV. 9, 15), *Maenalio pulsus tria tempora ramo.*

14. RUPIBUS *either* loc. ablative *or* dat. after *ingemuit.*

16. PRECES is not particularly to the point after 9 (*nullos fugiendo labores*), but Housman goes too far in his attack on the reading of the MSS. The fact that there has been no hint of *preces* previously does not preclude its mention here. Fonteine conjectured *fides*, which is more pointed and may be right.

17. "In my case the God of Love is slow of wit and conceives no skilful device, and has forgotten to tread the paths he knew of old"; i.e. the methods usually employed by lovers to soften an obdurate mistress.

19–28. Propertius refers to this passage in his final rejection of Cynthia: III. 24. 9, *quod mihi non patrii poterant avertere amici | eluere aut magno Thessala saga mari, | haec ego non ferro non igne coactus et ipsa | naufragus Aegaea verba fatebor aqua.*

19. DEDUCTAE FALLACIA LUNAE. "Ye whose is the deceit of the moon drawn down from heaven": i.e. ye that cheat men's hearts by charming the moon out of the sky. *deductae lunae* is a genitive of definition. An alternative interpretation is to take *lunae* as an objective genitive after *fallacia*: "Ye that deceive the moon and charm her from the sky," *deductae* being proleptic. The fact that Propertius is speaking of sorcery with contempt favours the first rendering, which insinuates that the drawing down of the moon is a mere fraud. The charming of the moon from the heavens is a commonplace in Latin amatory poetry: cf. Verg. Ecl. 8, 69. Hor. Epod. 5, 46. Tib. I. 2, 43. Ov. Her. 6, 85. The witches of Thessaly were famous for this branch of sorcery. Cf. Ar. Nub. 7, 50. Plat. Gorg. 513A, and the instructive passage in Plut. de defectu orac. 13. *τὸν θεὸν ἐμβιβάζοντας καὶ καταστρῶντας ἐπὶ τὰς χρείας, ὥσπερ αἱ Θετταλαὶ λέγονται τὴν σελήνην, ἀλλ' ἐκείνων μὲν ἐν γυναιξὶ τὸ πανοῦργον ἔσχε πίστιν, Ἀγλαονίκης τῆς Ἡγήτορος ὡς φάσιν ἀστρολογικῆς γυναικός, ἐν ἐκλείψει σελήνης ἀεὶ προσποιουμένης γοητεύειν καὶ καθαιρεῖν.* Here we have the explanation of the superstition. The sorcerer traded on the ignorance of his clients as to the causes of the eclipse of the moon.

20. LABOR. Baehrens objects, "*cujusvis sacerdotis est sacra piare*," whereas "*magorum facinus magnum expectatur.*" But this is to press a very ordinary phrase overmuch: *labor* is merely intended to give an idea of elaborate ritual.

SACRA PIARE. "to solemnize rites of sacrifice." *piare* however must not (cf. Hertzberg, *ad loc.*) be regarded as a precise equivalent to *pie facere*. The word occurs in three other passages of Propertius (III. 10, 19, *arae*. IV. 1, 50, *rura*; 7, 34, *busta*) in the sense "sanctify." On the analogy of these passages we should here expect *magicis sacris focos piare.* But the solution of the problem is simple enough. The primary meaning of *piare* is *pium, propitium facere*, cf. Hor. Ep. II. 1, 143. *Silvanum lacte piabant.* Here the word is applied to the sacrifice itself, which is to be made *pius* and so acceptable to the god.

24. CYTAEINES (Hertzberg): *cythalinis* O. The correction is certain.

Cyta or *Cytaea* was the town of Colchis where Medea dwelt. The form *Cytaeines* is a patronymic derived from *Cytaeus* = the Cytaean's daughter. For the form in *-ine* cf. *Aeetine* from *Aeetes* (Ov. Her. 6, 103), *heroine* from *heros*, and the Greek Ὠκεανίνη from Ὠκεανός. Just as in the two latter cases we have the collateral forms *herois* and Ὠκεάνις, so we also find *Cytaeis* (II. 4, 7). *Cytaeinis* 5 has some plausibility. But the adj. in. *inus* is found only with the names of Italian towns, and even then never follows a diphthong. *Cytinaeis* was also suggested by Hertzberg. *Cytina* was a town of Thessaly (cf. Lycophr. 138), and Thessaly was renowned for its witches, cf. *Thessala saga*, III. 24, 10. But Cytina is an unimportant and obscure town, and there is no good reason for its selection as typical of Thessaly.

25. AUT (Hemsterhuys): *et* O. *et* reduces the passage to nonsense: He has just prayed that Cynthia's love might be restored to him. He now prays that *if that is impossible*, he may cease to love her. The prayers are alternative.

27. "Use the severest remedies, cautery and the surgeon's knife; only secure me liberty to speak the words mine anger prompts." (Cf. Ov. Rem. Am. 229, *ut corpus redimas, ferrum patieris et ignes.*)

31. REMANETE. "abide at home." Home is only for the fortunate lover, Propertius longs to fly away from the hopeless passion that consumes him.

32. PARES. "united," "agreeing one with the other." (Cf. 5, 2 *et sine nos cursu, quo sumus, ire pares.*)

33. "Against me the goddess whom I (or 'we') serve plies nights of bitterness." The *noctes amarae* are regarded as weapons in the hand of Venus: a possible parallel for such a use of *exercere* is Plaut. Am. I. 1, 168. M. *gestiunt pugni mihi.* So. *si in me exerciturus es, quaeso in parietibus ut primum domes.* This is perhaps the least unsatisfactory interpretation of an obscure line. The alternative is to translate, "In my case the goddess whom I serve vexes my nights with agony." *amaras* will then be proleptic, while *in me* must be taken as in 17 ("in my case"). For this use of *exercere* we might perhaps compare Verg. G. IV. 452, *non te nullius exercent numinis irae.* But with neither interpretation can the phrase *in me noctes exercet* be considered very natural. The line is perhaps corrupt, but no very plausible correction has been suggested or seems possible; the least unsatisfactory is *me non nostra Venus etc.* (Housman). "Venus the goddess who is no longer ours (i.e. she is cruel, and her kindness is a thing of the past) torments me through nights of agony."

35–38. These last four lines are somewhat obscure. What is the meaning of *malum?* And are we to regard this warning merely as a general precept of faithfulness, or should we see therein a confession of faithlessness on the part of the poet? *malum* Paley interprets as meaning "exile." It is possible, but perhaps reads too much into the Latin. It is simpler to take it more generally = a lover's woes, that can only be avoided by constancy.

As to the general bearing of the lines the obvious interpretation of 36 is "be faithful and take no false step such as I have made" (cf. *peccaram semel, etc.*, III. 16, 9). But there has been nothing in the rest of the poem to suggest that Propertius felt himself in any way to blame for his unhappy situation. In fact he poses rather as

the injured lover. If therefore we take this view of the rendering of these lines, we must suppose that at last the poet discloses the true cause of his misfortune, and that we have a reference to the *discidium anni* mentioned above. On the other hand, it is possible that it is but a commonplace that he utters, or that, if there is any particular reference at all, it is rather to Cynthia's inconstancy than his own. This interpretation considerably weakens the force of the lines, and the first interpretation is distinctly preferable.

II

Propertius pleads that beauty unadorned is best adorned, and and urges that, over and above her physical attractions, Cynthia has the advantage of being a poetess, a skilled dancer and musician; she has therefore no need to adorn herself in rich attire. Thus she may please the vulgar herd of lovers, but cannot add to her charms in Propertius' eyes.

2. Coa veste goes closely with *sinus*. It is an ablative of material; cf. Verg. A. V. 609, *per mille coloribus arcum*, and perhaps I. 14, 22, *quid relevant variis serica textilibus*. Cos was famous for producing a silk of very fine, almost transparent texture. Cf. Hor. S. I. 2, 101. *Cois tibi paene videre est | ut nudam.* Its colour was purple: cf. Joh. Lyd. demag. II. 13, p. 178, *ἐπ' ἐκείνης τῆς νήσου καὶ μόνης ἡ βαθυτέρα βαφὴ τοῦ φοινικοῦ χρώματος τὸ πρὶν ἐπηνείτο κατασκευαζομένη.* (Rothstein.) Propertius himself apparently quotes this couplet in IV. 5, 55, q.v.

3. Orontea, a literary epithet=Syrian, typifying oriental luxury, such as pre-eminently characterized Antioch, which was situated on the *Orontes*.

4. vendere. Two interpretations are possible. (1) "To sell yourself for the gifts that strangers bring." This is, however, needlessly coarse and not wholly relevant to the context. It is more probable (2) that *vendere* is used in its secondary sense, "to make a thing sell well," cf. Juv. 7, 135, *purpura vendit | causidicum.* In that case *muneribus* will be not an ablative of price, but of means: tr. "to win lovers by adorning yourself with the gifts of foreign lands." *muneribus*=imports. For a like ambiguity cf. II. 13, 30, *Syrio munere.*

7. tuae est DV: *tua est* NAF. The latter is hardly possible. It might conceivably give the sense, "Thou hast no art can make thy form more fair." But the use of *tua* with *non ulla* is undeniably harsh and it is best to suppose the final *e* to have dropped out before the initial *e* of *est*, and read *tuae est.*

8. This line recurs with slight variation II. 1, 58, *solus amor morbi non amat artificem.* Propertius plagiarises from himself.

10. ut Σ: *et* O. *ut* is a simple and necessary correction. *et* gives no construction for *veniant.*

12. indociles. untaught and unteachable; *formosius* must be supplied with *currere* from the preceding line.

13. persuadent. "persuade us," i.e. "beguile the heart and eye." The phrase though bold is most expressive. There is no real difficulty

in such a use of *persuadeo*, and the emendations proposed (*collucent*, *resplendent*, etc., cf. Ap. Crit.) are neither particularly probable in point of form nor do they give any improvement in point of sense.

15. NON SIC : i.e. not by meretricious adornment. The words refer back to *ll.* 1–6. Hilaira and Phoebe, the daughters of Leucippus, were betrothed to Idas and Lynceus, the sons of Aphareus, but were carried off by Castor and Pollux. According to Propertius Pollux wedded Hilaira and Castor Phoebe. Apollodorus (III. 34) on the other hand gives Phoebe to Pollux and Hilaira to Castor.

17. Rather curiously Propertius, although, it must be granted, he has not mentioned Idas in the preceding couplet, proceeds with a second legend which also concerns that hero. The story of Marpessa as related by Apollodorus (I. 60) is as follows. Marpessa was the child of Evenus, and though wooed by Apollo, was carried off by Idas, the son of Aphareus, in a winged chariot, which had been given him by Poseidon. They were pursued by Evenus, who, finding all his efforts in vain, cast himself into the river Lycormas, which thereafter was called by his name (hence *patriis litoribus*). Idas escaped to Messene, where Apollo came upon him and took Marpessa from him. A combat ensued between God and mortal, but was stayed by Zeus, who commanded that Marpessa should choose between them. Fearing that Apollo would desert her when she grew old and her beauty left her, she chose the mortal rather than the God. Propertius in his brief reference to the legend differs in one respect from Apollodorus. He makes the fight take place on the banks of the river Evenus (*patriis litoribus*) in Aetolia, not in Messenia. It is to be noticed that there is no main verb in this couplet ; we must supply some such phrase as *succendit amatorem* from the preceding couplet.

DISCORDIA. " a cause of strife." Cf. the use of *ardor*, I. 20, 6.

19. To win Hippodamia Pelops contested a chariot race with her father Oenomaus, king of Elis, whom he defeated by bribing Myrtilus, his charioteer, to remove the linch-pins from his chariot. A vase found at Arezzo represents Hippodamia being borne away in triumph in the chariot of Pelops, her Phrygian lover, just as Propertius describes her in the pentameter.

20. cf. Ov. Her. 8, 70, *vecta peregrinis Hippodamia rotis*.

22. APELLEIS. Apelles, the great Greek painter (flor. 332 B.C.), was famed for the beauty of his colouring, which was further intensified by the use of a dark, yet transparent glaze, which by its reflection of light lent brilliance (*albus color*) to the picture. Cf. Plin. N. H. XXXV. 97 : *inventa eius et ceteris profuere in arte, unum imitari nemo potuit quod absoluta opera atramento illinebat ita tenui, ut id ipsum repercussu claritatis colorem album excitaret custodiretque a pulvere et sordibus.* (See Jex-Blake and Sellar, *The elder Pliny's chapters on art*, p. 132.)

25, 26. The reading *verear* and the punctuation given in the text are the suggestion of Jacob, who thus gives good sense to an otherwise almost hopelessly obscure passage. " Have I not then good cause for fear ? Hold me not of less account than those wretches, that seek your love ! Enough adornment for a maid, if she please but one lover." Propertius has cause to fear, because the pure and honest maid, like the heroines of old time, cares naught for and has no need of meretricious adornment. The inference from Cynthia's conduct is that she dresses to catch the eyes of chance lovers. If we keep the

reading of O (*non ego nunc vereor ne sim tibi*, etc.) the only sense that can be evolved is most obscure. Propertius must be regarded as making a half apology for his slighting remarks. "Though I say all this (*nunc*) do not think that I fear that you prefer the vulgar herd of lovers to myself. I merely insist that a maid is enough adorned if she pleases but one lover only." Not only is this terribly lame in sense, but it reads far too much into the Latin.

Postgate suggests that *l.* 25 should be put into the mouth of Cynthia, and that *l.* 26 is the poet's reply. *istis* will then bear a different, though natural meaning, and refer contemptuously to the heroines, whose praises Propertius has been sounding. The view is ingenious, but the sudden protest is very abrupt, and the break into dialogue for one line only is hard to parallel. (*ne sis mihi* ς is not only too violent a correction, but meaningless; *istis* can only refer to the heroines just mentioned: to speak of them as possible rivals to Cynthia is absurd.)

29. Cf. the imitation in Ovid. Met. XIII. 127, *neque abest facundis gratia dictis*, which probably accounts for *dictis* DV.

III

Propertius returning from some drunken revel far prolonged into the night goes to Cynthia. He finds her asleep, and while he caresses her, the moonbeams entering through the window awake her. She starts and reproaches the poet for his long absence and taxes him with unfaithfulness.

This is in many ways one of the most remarkable of all Propertius' elegies. In point of metre it is the best specimen of his early manner, when he still permitted himself to make free use of the long ending to the pentameter. The diction is exquisite, and the description of the sleeping Cynthia, reveals an appreciation of the picturesque which is comparatively rare in Roman poetry.

2. Gnosia. Ariadne: Gnosos (Κνωσός) was the ancient capital of Crete and it was there that Ariadne's father Minos had his palace. As Visconti was the first to point out, Propertius most probably has in his mind's eye the famous recumbent statue of Ariadne, now in the Vatican, which exactly reproduces Cynthia's attitude as described in *l.* 8. This series of mythological parallels is far better chosen than is Propertius' wont: they are more relevant and less obscure.

5. Edonis. "a woman of the Edoni," a tribe dwelling in Thrace eastward of the Strymon. They, like all Thracians, were devoted to the orgiastic worship of Bacchus. Here the word is used as a synonym for a bacchanal: cf. Lucan I. 674, *nam qualis vertice Pindi | Edonis Oggio decurrit plena Lyaeo.* It is noteworthy that the quantity of the second syllable differs in the two poets. Ovid imitates this couplet Am. I. 14, 20, *purpureo iacuit semisupina toro. | tum quoque erat neglecta decens, ceu Thracia Bacche | cum temere in viridi gramine lassa iacet.*

6. in herboso . . . Apidano. The Apidanus is a *river* of Thessaly flowing into the Peneus. With this in view the only possible translation of the phrase is "on the grassy banks of Apidanus." But such a use of the preposition *in* would be hard to parallel, and it is possible that Propertius mistakenly regarded *Apidanus* as the name of a hill,

not a river.. The name of some Thracian locality would have been more natural in connexion with an Edonian bacchanal. The explanation of the anomaly is, however, simple enough. *Edonis* has practically lost its special geographical significance and is used merely as a synonym for *maenas*. The same license is found in Lucan l.c.

10. QUATERENT. The torch was brandished in the air to keep the flame burning strongly (cf. III. 16, 16, and IV. 3, 50. *hanc Venus ut vivat ventilat ipsa facem.* Also Ovid Am. I. 2, 11, *vidi ego iactatas mota face crescere flammas,* | *et vidi nullo concutiente mori.* (There is no support for Paley's view that it refers to the striking off of the accumulated ashes.)

11. MOLLITER IMPRESSO . . . TORO further explains *conor adire :* "pressing the couch but lightly," sc. as I bent over her.

14. Cf. Achillles Tatius II. 3, 3, Ἔρως καὶ Διόνυσος, δύο βίαιοι θεοί.

16. "To snatch kisses and take up arms in Love's warfare my nand against her head." The kisses are regarded as a kind of preliminary encounter with the first of Love's weapons : for the metaphor cf. III. 20, 20, *dulcia quam nobis concitet arma Venus.* The only objection to *et arma,* the reading of all the good MSS., is that the zeugma *oscula et arma sumere* is too bold. It is however no bolder than Ov. Met. II. 601, *vultusque deo plectrumque colorque excidit. rara* (Palmer) and *avara* (Baehrens) are pleasing but hardly probable corrections. Why should either word have been corrupted into the difficult *et arma ?*

ADMOTA MANU. He passes one arm beneath her neck with a gentle caress (*leviter temptare*) placing his hand against her further cheek.

20. Argus, the hundred-eyed guardian of Io, daughter of Inachus, is represented as gazing in wonder on the strange (*ignotis*) form of the maid transformed into a heifer. Rothstein's view that Argus is to be regarded as enamoured of Io, is too fanciful and has no parallel to support it. The legend of Io is a favourite with Propertius : cf. II. 28, 17 ; 30, 29 ; 33, 9 ; III. 22, 35. He was perhaps influenced by the fact that his master Callimachus wrote an Ἰοῦς ἄφιξις. The legend was also kept continually before the eyes of a Roman by the widespread worship of Isis, who was identified with Io (cf. II. 33).

21. cf. Plato, Symp. p. 213.

23. "and stealthily gave you apples." For apples as the lover's gift, cf. III. 13, 27.

27. DUXTI ℱ : *duxit* O. The latter reading involves an impossibly harsh change of person in *tibi* (29) and there can be no doubt that the very simple correction *duxti* is right.

31. DIVERSAS. "opposite," i.e. to Cynthia's bed : cf. Tac. A. XIII. 57. *diversam* (=*adversam*) *aciem Marti ac Mercurio sacravere.* (Paley interprets "one window after another" ; but this over-prolongs the process of waking). PRAECURRENS NAF : *percurrens* DV. *praecurrens* may perhaps be retained in the sense "gliding past." It gives a prettier and fuller picture than *percurrens.* Elsewhere, however, *praecurrere* = "to run before," "anticipate," "outstrip." There is, however, no inherent impossibility in the sense given here, cf. I. 8, 19, *praevecta Ceraunia.* Liv. II. 14, *praelatos hostes adoriri.* For the whole line cf. Anth. Pal. V. 123, νυκτερινή, δικέρως, φιλοπάννυχε, φαῖνε, Σελήνη, | φαῖνε δι' εὐτρήτων βαλλομένη θυρίδων.

32. MORATURIS LUMINIBUS refers to the light of the moon, "destined

to linger all too long" : cf. III. 20, 12. *Phoebe, moraturae contrahe lucis iter.* (*moratura lumina* can hardly mean "eyes that should have slept," as Paley seems to hold.)

35. INIURIA. sc. rejection by some other woman.

39. PERDUCAS has all the MSS. support. It is strange that the majority of editors should accept *producas* which rests only on the authority of the editio Gryphiana (Lyons, 1551). *perducere noctem,* as Hertzberg says, means *usque ad mane vigilare :* it also carries with it the idea of draining to the dregs the sorrow caused by such nights as this. *producas* means *longiorem reddas noctem*: the sense is excellent, but we have no right to oust the MSS. reading.

46. CURA is best taken as meaning "anxiety." It has been suggested that it may mean "remedy." "Sleep came at last to heal my woes." It is, however, very doubtful (see Hertzberg ad. loc.) whether *cura* can in classical Latin bear this meaning. It rather means *curatio* "medical attendance." cf. Celsus II. 10, *cura aquae quae sub cutem est.* If *cura* could mean "cure" at this period phrases such as *curas sanare recentes* (I. 10, 17) and *curarumque tuo fit medicina mero* (III. 17, 4) would be very harsh.

IV

Propertius remonstrates with a friend named Bassus for attempting to induce him to break off his liaison with Cynthia, and threatens him with her wrath. Paley's inference from *ll.* 19, 20 that Bassus' motives were not disinterested, is hardly justified. There is no trace of jealousy in the remonstrance.

Bassus is probably the iambic poet mentioned by Ovid. Trist. IV. 10, 47. *Bassus quoque clarus iambo.* This writer can hardly be identified with Caesius Bassus, the celebrated lyric poet of the reigns of Nero and Vespasian, unless indeed he was a nonagenarian when he perished in the great eruption of Vesuvius and already an old man when he enjoyed the friendship of the poet Persius.

4. HOC. sc. *vitae quodcunque sequetur.*

5. ANTIOPE, daughter of Nycteus, and beloved by Zeus, to whom she bore Zethus and Amphion : cf. III. 15.

6. HERMIONAE, daughter of Menelaus and Helen. Neoptolemus and Orestes were rivals for her love : the legend bears eloquent testimony to her beauty. Neoptolemus won her, but was eventually slain, according to Euripides in the *Andromache,* by the people of Delphi through the machinations of Orestes. Verg. A. III. 330 ff. makes Orestes slay him with his own hands.

7. FORMOSI TEMPORIS AETAS. cf. Tib. I. 8, 47, *primi floret tibi temporis aetas.* The phrase is somewhat pleonastic and the expression *formosum tempus* is bold : the sense, however, is clear enough : there is nothing impossible in the phrase "the lovely age," for the "age of loveliness."

8. NOMEN HABERE. "to be famous." Cf. Ov. Her. 16, 141, *nec solis ab ortu | inter formosas altera nomen habet.*

13. INGENUUS COLOR. "natural colour." Cf. Stat. Silv. II. 1, 44, *ingenui crines.*

MULTIS DECUS ARTIBUS. "grace in many an art," i.e. grace springing from excellence in many arts (dancing, singing, etc., cf. 2, 27–30).

For this bold ablative, where perhaps a genitive would be more natural, cf. IV. 3, 63, *ascensis gloria Bactris*: there, however, the participle renders the phrase less remarkable.

14. SUB TACITA DICERE VESTE. "charms that I may tell of as lurking *sub tacita veste*." *sub tacita veste* = *occulta tacita veste*, an imitation of the Greek idiom *τὰ ὑπὸ κτλ*: cf. Ov. F. VI. 347, *de pane monilibus*: *vestis* may be (1) the coverlets of the couch that tell no tales. Cf. Mart. XIV. 39, *dulcis conscia lectuli lucerna, | quidquid vis facias licet, tacebo*. Anth. Pal. V. 3, *τὸν σιγῶντα συνίστορα . . . λύχνον*. 4. *νυχιῶν με συνίστορα πιστὸν ἐρώτων*: (2) "Cynthia's raiment," "charms of which her fair raiment gives no hint." (*ducere* ς simplifies matters, and may be right; it is not, however, necessary. If *ducere* be read, *vestis tacita* will bear the first meaning.)

17. NON IMPUNE FERES. "you will not get off scatheless," a common phrase (cf. Cat. 78, 9. Ovid. Met. II. 474), which probably finds its origin in the idea of carrying away plunder in safety, and, was subsequently used in a more general sense with the omission of the object to *fero*.

22. DIFFERET N. "will defame," cf. Plaut. Aul. III. 2, 32, *pipulo te differam ante aedes*. (*deferet* DV is not impossible (cf. I. 16, 48) = "she will give information against you," "accuse you": cf. the use of the word *delator*. N has, however, the support of AF, which give *differt*.)

23 A curious *κατὰ σύνεσιν* construction for *nullas non aras suis fletibus adibit*, the ablative depending on the positive sense contained in *contemnet*.

24. SACER LAPIS. Blocks of stone to which worship was offered. The top was often carved into the likeness of a head, as in the case of the Hermae at Athens. Terminus and Priapus were so worshipped at Rome. Cf. Ov. F. II. 641, *Termine, sive lapis, sive es defossus in agro | stipes ab antiquis, sic quoque numen habes*. QUALIS UBIQUE, sc. of whatever shape or sanctity.

27. NOSTRI is the reading of the best MSS. The ordinary explanation is that here we have an unusual use of *nostri* as the possessive genitive, where we should expect *nostrum*. The objection to this view is, that there is no support for such a use. I believe the true interpretation to be that *nostri* is the possessive pronoun agreeing with an understood *amoris* to be supplied from the preceding line. The genitive will be dependent on *damno*; cf. Caes. B. G. VI. 44, *duarum cohortium damno*. The sense will then be: *praecipue nostri amoris damno temptatur*. *nostro* ς is, however, a simple and tempting correction. (Lewis and Short class *nostri* in this passage under the regular objective use of the word. It is hardly necessary to point out that the sense thus given is impossible. Cynthia fears *not* that she may cease to love Propertius—yet this is what L. and S. imply—but that he may be taken from her and the relations between them brought to an end.)

ADORO = *oro*; cf. Liv. VI. 12, *pacem deum adorassent*.

V

Propertius issues a protest and administers a warning to his friend Gallus against his making overtures to Cynthia and appearing as a rival in her affections.

The Gallus to whom this poem is addressed must not be confused with the Gallus of I. 21, who died during Propertius' early boyhood. Nor again must he be identified with the poet Cornelius Gallus, the unfortunate prefect of Egypt (cf. II. 34, *ad fin.*). This is proved by lines 23, 24; Cornelius Gallus sprang from a comparatively humble rank of life, and the reference to *priscae imagines* would be inappropriate. After the suicide, however, of Cornelius Gallus in 26 B.C., a certain Aelius Gallus succeeded him in the prefecture of Egypt, and in 24 B.C. commanded the futile expedition to Arabia. It is not improbable that Aelius Gallus was the friend of Propertius. In III. 12 the praises of a certain Aelia Galla are sung, while the fact that Gallus is not mentioned save in the first book *may* be due to the fact that the three later books were published after the Arabian fiasco, when reference to Gallus might have been less acceptable to the patrons of Propertius. (Against this latter supposition is the fact that the expedition was officially regarded as a success, cf. Mon. Anc.)

2. PARES. Cf. I. 32.

5. IGNOTOS IGNES. "fires thou knowest not of": i.e. you venture into perils of which you have had no previous experience.

6. Cf. Tib. II. 4, 55, *quidquid habet Circe, quidquid Medea veneni,* | *quidquid et herbarum Thessala terra gerit.* Thessaly is notoriously the land of magic, cf. III. 24, 10, *Thessala saga.*

TOXICA. Literally "arrow poison," here used for poison in general.

8. SOLET ... TIBI. *tibi* may be taken in two ways: (1) as an ethic dative: "thou shalt find that she is not wont to be lightly angered"; or (2) it may be used generically, and be dependent on *irasci.* "Her anger against one is not wont to be slight," would be a correct, if ugly translation. [*tibi*, if it refers to Gallus, cannot depend on *irasci*, as there would be no force in *solet*, which would require to be changed to *volet* (Palmer), an admirable emendation if neither of the above interpretations were possible.]

9. TUIS ... VOTIS n. *ruis ... nostris* O. The reading of O is rightly rejected: it could only mean, "If you rush on infatuate, you will find her not wholly averse to friends of mine; yet what a host of sorrows she will bring thee." But the sense thus given does not suit the general tone of the elegy, and the statement *non est contraria nostris* is somewhat too uncomplimentary to Cynthia: there is no suggestion elsewhere in this elegy, that she had proved or was really likely to prove unfaithful to Propertius.

10. QUANTA. We should expect *quot*, but cf. Claud. Laus Stil. I. 171, *tantis milibus.*

12. UNA = *unice.* cf. II. 16, 12, *semper amatorum ponderat una sinus.*

16. DUCET ... NOTAM. "will trace wrinkles" (cf. Tib. I. 6, 20, *mensae ducat in orbe notas.* = "draw lines, letters").

22. NULLUS. "wasted to a mere nothing." Cf. I. 17, 12, note. IV. 1, 34, *et qui nunc nulli maxima turba Gabi.*

24. IMAGINIBUS. Wax masks of distinguished ancestors, cf. II. 13*a*, 19 note. For the whole line cf. I. 14, 8, *nescit Amor magnis cedere divitiis.*

25. TUAE CULPAE may refer (1) to the indiscretion of the high-born Gallus in loving a courtesan such as Cynthia, the disclosure of which might cause scandal on social, if not on moral grounds, But more probably (2) it should be taken to mean an infidelity on the part

of the lover. It suits the context better so. "If you are faithless, Cynthia will make your proud name a byword." Gallus had not a high reputation for fidelity, cf. I. 13, 5, *dum tibi deceptis augetur fama puellis, | certus et in nullo quaeris amore moram.*

26. Propertius is perhaps imitating Meleager, Anth. Pal. XII. 72, καὐτὸς Ἔρωτος | ἕλκος ἔχων, ἐπὶ σοῖς δάκρυσι δάκρυ χέω. MUTUA adverbial, cf. I. 16, 26, *respondes tacitis mutua cardinibus.*

32. ROGATA. "when asked." Tr. "They rue it in answer to whose prayers she comes." For *venire* used of the granting of a lover's prayers, cf. II. 14, 20, *sic hodie veniet, si qua negavit heri.* IMPUNE. The elision in the middle of the pentameter is found in Propertius only here and III. 22, 10, *Antaeique* : in Catullus it is not uncommon, cf. 68, 10.

VI

"Cynthia is obdurate; I would gladly follow you, Tullus, to foreign lands, but the thought of Cynthia's anger deters me. Do you ply your profession of arms, and bear your part in restoring the shattered destinies of Asia. But think of me sometimes, and remember that while you are ruling the people of Asia, I abide at home under the baleful star of unprosperous love."

For the attempt to date this elegy, see *l.* 19 note. For Tullus, see *l.* 9, note.

3. RHIPAEOS MONTES. Cf. Verg. G. I. 240. Arist. Meteor. α. 350, ὑπ' αὐτὴν δὲ τὴν ἄρκτον ὑπὲρ τῆς ἐσχάτης Σκυθίας αἱ καλούμεναι Ῥῖπαι. The range is mythical and admits of no reasonable identification.

4. ULTERIUS ... DOMOS. Two interpretations are possible: (1) *ulterius* is used as preposition = "further beyond." cf. Liv. XXI. 1, *ut propius periculum fierent.* (2) the phrase may stand for *ulterius quam ad domos.* For a similar ellipse of *quam* cf. II. 24, 48, *plus uni si qua parare potest*: cf. also Verg. E. 3, 105, for a like use of *non amplius.* Lachmann's neat emendation *domo ... Memnonia* is uncalled for.

"The halls of Memnon" = Aethiopia, of which Memnon in his lifetime was king. The hexameter gives the extreme North, the pentameter the extreme South.

7. ARGUTAT. ἅπ. λεγ. for *argutatur.* Nonius p. 245, *argutari dicitur loquaciter proloqui.* So here "loudly protests her love for whole nights." TOTIS NOCTIBUS. For this abl. see note on I. 1, 7.

9. ILLA MEAM MIHI IAM SE DENEGAT. "Though she is mine she denies herself to me," sc. refuses me access.

10. IRATO O. Propertius has not shown any anger against Cynthia: if therefore *irato* be retained, it will have no special reference to Propertius, but brings before us rather some imaginary quarrel between imaginary lovers. *ingrato* (Itali) "unkind" is a tempting correction. But the difficulty of *irato* is hardly such as to warrant its exclusion from the text.

11. HIS QUERELIS. abl. of attendant circumstances, used at times with great freedom by Propertius. Cf. *mea favilla*, I. 19, 19, note.

15. DEDUCTA. "launched," sc. run down the shore into the sea.

16. ORA. sc. *mea*, cf. III. 8, 6, *et mea formosis unquibus ora nota.*

17. The meaning of this line is far from clear. On the whole the simplest explanation is to take *opposito vento* as dative after *dicat*,

" and should cry to the thwarting wind (i.e. that separates us) that I owe her kisses." " My kisses bring again ! " So Housman, who, however, rather needlessly regards *opposito vento* as abl. abs. The alternative is to regard *vento* and *sibi* as both dependent upon *debita :* " and should cry that she owes kisses to the wind." What then will be the force of *opposito ?* It may be (1) " the wind that prevents my sailing," which Cynthia thanks for staying my departure and preserving me for her : or (2) the " wind that protracts and endangers my voyage : " Cynthia is then represented as saying, " Go, and a bad voyage to you ! " This last rendering would accord well with the vehemence of 15, 16. But the double dative is awkward, and the first translation is on the whole preferable.

19. " Strive to surpass thy uncle's well-earned axes of office." The exact meaning is doubtful. Two questions confront us : (1) What are these lictorial axes ? (2) What position did Tullus now occupy ? (1) There was a certain Volcatius Tullus, who was consul and colleague of Augustus in 33 B.C. (cf. Dio. XLIX. 43) : in the normal course of affairs he must have proceeded to the government of some province : the provinces of Asia and Africa were reserved for ex-consuls (cf. Dio. LIII. 14) ; there is much plausibility in Hertzberg's suggestion that the friend of Propertius was nephew to Volcatius Tullus and that the latter was at some period proconsul of Asia. To this proconsulate we shall then see a reference in *patrui secures.* (2) On this assumption are we to suppose that Tullus formed part of his uncle's retinue ? The probability is that we should not do so, for the idea of a rivalry in good deeds between a proconsul and one who can hardly have been more than his quaestor has in it an element of the grotesque. It is more likely that Tullus was in Asia in some year following his uncle's proconsulship. Now it is scarcely likely that any poem in this book can be dated after 25 B.C., and it is generally assumed that Volc. Tullus cannot have been proconsul before 27 B.C. This is, it is true, the first year in which he could legally do so, as the Pompeian law imposing a five years' interval between office at Rome and office in the provinces was still in force (cf. Dio. LIII. 14). But this argument is fallacious. For, (1) before 27 B.C. the old republican forms were none too closely regarded, and (2) even after 27 B.C., though the old republican forms were largely restored, the rule of the five years' interval was sometimes disregarded : e.g., Gaius Asinius Gallus Saloninus was consul 8 B.C., and proconsul of Asia 6 B.C. If Volcatius Tullus became proconsul of Asia well within the five years' limit, we may allow an interval of several years between his proconsulate and his nephew's visit to Asia. On such a theory 27–25 B.C. would give the approximate date of the present elegy.

20. OBLITIS. Sc. because the East had been under the quasi-oriental rule of Antonius.

22. ARMATAE CURA FUIT PATRIAE refers to the military service, obligatory under the empire for young men of senatorial rank as a preliminary for a public career. They held such posts as *tribunatus militum, praefectura alae,* or *cohortis.*

24. LACRIMIS OMNIA NOTA MEIS. Cf. III. 18, 14, *et per maternas omnia gesta manus.*

30. MILITIAM. Cf. IV. 1*a*, 137, *militiam Veneris blandis patiere sub armis.*

32. PACTOLUS, a river flowing from Mt. Tmolus and in ancient times rich in alluvial gold. By this time, however, the gold was exhausted; cf. Strabo, XIII. p. 625.

34. PARS ERIS IMPERII = *unus eris imperantium.* There are parallels for the phrase both in Propertius and elsewhere: cf. I. 21, 4, *pars ... proxima militiae:* Carmen de Aug. Aegyptiaco bello 24, *cum causa fores tu maxima belli, | pars etiam imperi.*

ACCEPTI. "welcome," sc. to the oppressed provincial. (Paley's interpretation *accepti a te* is impossible; a man could hardly be called a part of the *imperium* he had undertaken.)

VII

Propertius has been rallied on the subject of his love poems by a friend named Ponticus. He defends himself and utters a solemn warning, which he justifies later (I. 9). Some day Ponticus will know what love is, and then he will find that his pen once so ready to write of the feats of ancient heroes, will fail him, and he will marvel at Propertius' greatness. For a poem on a similar subject, cf. Ovid. Am. II. 18.

1. PONTICE. Cf. Ov. Trist. IV. 10, 47, *Ponticus heroo, Bassus quoque clarus iambo.* He clearly was engaged on a Thebaid, describing the exploits of the Seven against Thebes; cf. *ll.* 17, 18.

3. HOMERO. For the dative cf. I, 14, 7, *meo contendere amori.* Propertius speaks as though he considered Homer the author of the Thebaid cycle of epic. This was a common view in antiquity (cf. Paus. IX. 9), where the work is attributed to Homer on the authority of Callinus.

4. A blow is delivered under the guise of a compliment. "Your poems will rank with Homer—if only they survive."

5. CONSUEMUS is usually explained as a contraction for *consuevimus.* Cf. Cic. Fam. V. 12, *consuesti*, etc. But both Charisius (p. 224) and Priscian (p. 885) assert the existence of *consuco*, and *consuevi* implies a present *consuco*, it is therefore possible that we here have a solitary example of such a form (cf. *suemus*, Lucr. I. 55, etc.).

11. DOCTAE, for Cynthia's accomplishments vide I. 2, 27–30. For LAUDO with the accusative and infinitive, cf. Verg. A. II. 585, *extinxisse nefas laudabor.*

16. QUOD NOLIM (*nollim* N) O. EVOLUISSE cod. vet. Beroaldi: *eviolasse* O. The reading of O defies translation. The fact that the word *eviolo* is unknown outside this particular passage suggests that the corruption lies there. The simplest and most satisfactory correction is on the whole *evoluisse*, which Beroaldus asserts that he found in a "codex vetustus." Such evidence is by no means conclusive, but *evoluisse* regarded merely as an emendation would be very tempting. It is the perfect infinitive of *evolvo*, and might easily have proved puzzling to an ignorant scribe. Translate "and may the gods I serve (i.e. the gods of love) never ordain this as thy doom." The idea contained in *evoluisse* is that of unrolling the book of fate or perhaps the skein of fate. Cf. Ov. Her. 12, 4, *tunc quae dispensant mortalia fata sorores | deducrant fusos evoluisse meos.* Met. XV. 152, *seriemque evolvere fati.* Against this is to be set the early emendation *te violasse.* If this

be accepted, the best punctuation of the line is that proposed by Prof. Phillimore. A colon is placed after *nolim*, and an exclamation after *deos*. Translate: "yet that I would not: to think that thou shouldest outrage the gods we serve!" This is perhaps more forcible than the ordinary punctuation which places *te violasse* in opposition to *quod*, which it explains. But the sense thus obtained is not satisfactory. In what sense could Ponticus be said to outrage the gods of love? Clearly only by his present *fastus* and indifference, a sense which is impossible in the context. Nor on the other hand is it possible to take *te* as the object of *violasse* (=*vulneravisse*). Cupid would hardly be said *violare* his victim.

There remains yet a third remedy, which though further from the MSS., is ingenious and gives good sense. Heinsius proposed to read *quam nolis, quod* and *quam* being not infrequently confused; *eviolasse* may then be retained, and we may translate: "how then wilt thou wish thou hadst never outraged the gods I serve" (sc. by thy neglect). The sense thus given is admirable, but it involves slightly more change than *evoluisse*.

23, 24. This couplet follows 21, 22 somewhat awkwardly; those lines are addressed directly to Ponticus, who is to realize the true greatness of Propertius, when he himself is in the agonies of love. But 23, 24 speak of the fame, which Propertius is to win after death from all the love-sick youths of Rome; it is hardly a satisfactory apodosis to the protasis in 15, "if Love strike *thee* with his unerring shaft." Housman would place 23, 24 after 20. This transposition undoubtedly improves the sense, and the reference to his tomb (23) suits the tone of 11–14 well. But though the couplet is rather awkward in its original position, it is not impossible. The transition from the second person singular to the third plural is rendered less difficult by the fact that in 22 the second person has been abandoned for the first.

23. RETICERE governs the words *ardoris ... iaces*, as though it were a verb of speaking with a negative attached, (= *non dicere*): cf. the similar use of *contemnet* = *non adibit*, I. 4. 25.

VIII

A new rival has appeared on the scene, and Cynthia has threatened to accompany him to Illyria. Propertius attempts to dissuade her, and protests his own fidelity. Cf. Ov. Am. II. 11, a clear imitation of this elegy.

This Illyrian rival reappears, II. 16, 1, *Praetor ab Illyricis venit modo, Cynthia, terris*. From that passage we may conclude that he was the governor of that province. Strictly speaking, however, he was not a *praetor* at all. Illyria was entrusted to Augustus by the treaty of Brundisium in 40 B.C., and was probably governed by special *legati* till 27 B.C., when it became a regular senatorial province. The senatorial provinces under the principate were governed, not by praetors but by proconsuls, some of consular, some of praetorian rank. But the old title of praetor was still popularly, though not officially, applied to them. Cf. Tac. Ann. I. 74, where the proconsul of Bithynia is spoken of as praetor. It is perhaps more probable that the *praetor* here mentioned is a *proconsul* and not the extraordinary *legatus* of Augustus.

On that view this elegy would be subsequent to 27 B.C.: but there can be no certainty on this point.

1. MEA CURA is most forcibly taken as *cura mei* (cf. I. 15, 31, *tua cura*). The alternative translation, "my sorrow," is possible, but weaker.

2. ILLYRIA. The province at this period can hardly have extended N. of the river Save, while its Eastern frontier must have been of the vaguest until the annexation of Moesia some years later (11 B.C. ?).

4. QUOLIBET (1) may be the adverb. Then for *vento ire* cf. Verg. A. IV. 381, *sequere Italiam ventis*. But *quolibet*, "anywhither," is rather weak after the specific reference to Illyria. It is best (2) to take *quolibet* with *vento*, "on any wind that blows." That is to say, "Will Cynthia entrust herself to the mercy of the elements, be the wind fair or foul, all for the sake of this new lover ?"

7. PRUINAS DV: *ruinas* AFN. The latter reading springs probably from the assumption that *fulcire* can only mean "support;" perhaps even from a reminiscence of Luc. VIII. 528, *potes Magni fulcire ruinam*: *ruinas* must have been interpreted = *id quod de caelo ruit;* cf. Verg. Aen. I. 129, *fluctibus oppressos Troas caelique ruina*; cf. also Sil. I. 251. But these passages could not be held to justify *positas ruinas*: nor, if they could, would *teneris pedibus* be left with any meaning. DV clearly preserve the true reading.

FULCIRE means not "to support," but "to press" (for an admirable note on the meanings of *fulcire* see Postgate, *Select elegies of Propertius*, App. B). The nearest parallel to the use of *fulcire* in this passage is to be found in Celsus VII. 19, *quod ubi incidit, linamenta super non fulcienda, sed leviter tantum ponenda sunt.* Cf. also Lucr. II. 100, *partim intervallis magnis confulta resultant.*

7, 8. Cf. Verg. E. 10, 47, where Gallus addresses Lycoris (who has followed another *perque nives perque horrida castra*), *tu procul a patria (nec sit mihi credere tantum) | Alpinas a ! dura nives et frigora Rheni | me sine sola vides, a ! ne te frigora laedant ! | a ! tibi ne teneras glacies secet aspera plantas !*

10. VERGILIIS. "The Pleiads." Propertius prays that their rising may be delayed, and with that the coming of the calms of spring, which they heralded. Cf. Serv. ad Verg. G. I. 138, *Pleiades ortu suo primae navigationis tempus ostendunt, unde graece πλειάδες dicuntur.* Their true morning rising took place April 16, their apparent morning rising May 28. The reference here must be to the earlier date.

12. ELEVAT. (1) "make light of." Cf. *elevat assiduos copia longa viros*, II. 33, 44, note; or (2) "bear away." (1) is more forcible.

13–16. TALES. Two interpretations are possible, between which there is little to choose. *tales* may mean (1) winds favourable to Cynthia though adverse to Propertius, since they take her from him. *atque*, "and yet," forestalls the relenting prayer of Propertius, *sed quo*, etc.: (2) winds adverse to Cynthia, since they prevent her sailing; to Propertius, since they prevent his cries being heard by her. Cynthia is out at sea, but the winds prevent her leaving the shore. Bad as the situation is, anything is better than that Cynthia should succeed in leaving Italy. On this view *atque*=*et*.

UT (Rothstein): *et* O. With *et* there is no construction for *patiatur*. The alternative is to read *et patietur* S. In either case the sense is simple and satisfactory, but there is no adequate reason for the cor-

ruption of *patietur* into *patiatur*, and *ut* is perhaps slightly the more probable. [A bolder, though not unattractive remedy, is that proposed by Scaliger, who keeping *et patiatur* transposes 13, 14 with 15, 16. "That the cables may ne'er be loosed from the Tyrrhene strand, nor the cruel breeze make light of my prayers to thee, nor suffer me to stand rooted on the lonely shore and call thee back, cruel girl, with threatening hand. And yet may I never see such (i.e. favourable to Cynthia) winds subside, etc." The sense is admirable, but the passage does not demand so wholesale a remedy as transposition.]

18. Cf. Ov. Am. II. 11, 34, *aequa tamen puppi sit Galatea tuae.*

19. UTERE DV. Cf. Anth. Pal. VII. 350, πόντου τύγχανε χρηστοτέρου: also UTERE FELIX, an inscription found on drinking vessels (Postgate). *ut te* NAF can hardly be correct. It involves taking *praevecta* as a vocative. This is very harsh, though it might be supported by Luc. V. 230, *secreta tenebis | litoris Euboici memorando condite busto !* and perhaps by the use of the vocative in "apostrophes such as Stat. Theb. IV. 620, *funera belli | pande vel infensus vel res miserare tuorum*" (cf. Housman, *Journ. Phil.* XXI. p. 169). But in both these cases the vocative is substituted for the nominative, not for the accusative.

CERAUNIA. The promontory of *Acroceraunia*, on the coast of Epirus, was exceptionally dangerous to ships: cf. Hor. Od. I. 3, 20, *infames scopulos Acroceraunia*; Ov. Rem. Am. 739, *haec tibi sint Syrtes, haec Acroceraunia vita.*

20. ORICOS, a port of Illyria on the borders of Epirus, lying in the bay immediately north of the Acroceraunian headland. For the omission of the object *te* cf. I. 12, 10.

22. VERBA is supported by all the MSS., and is almost certainly right. Tr. "to pour forth words of woe." If it is possible to say *verba tonare* (IV. 1, 134), it should surely be possible to say *verba queri.* The only ground on which it can be attacked is that *queri* implies *verba*, and that therefore here *verba* is otiose. But all *questus* is not necessarily articulate, and therefore *verba* may stand, as implying both articulateness and definiteness of accusation. For the corrections suggested, see App. Crit.

23. DEFICIET ROGITARE. This construction of *deficio* with the infinitive only occurs here. It is to be explained, as Postgate points out, by the fact that *rogitare* is the subject of *deficiet.* He quotes the excellent Greek parallel, Soph. O. T. 1232, οὐ λείπει τὸ μὴ οὐ βαρύστονον, εἶναι.

25, 26. ARTACIIS (Palmer): *Atraciis* O: HYLAEIS AF: *Hileis* N: *Ellaeis* DV. *Artacia* was a fountain in the land of the *Laestrygones.* Cf. Tib. IV. 1, 59, *incultos adiit Laestrygonas Antiphatenque | nobilis Artacie gelida quos irrigat unda*: Hom. Od. X. 108. The *Hylaei* are the inhabitants of *Hylaea*, a land beyond Scythia (cf. Herod. IV. 9, 54, 55, 76). The sense is "though she go to earth's furthest bounds, yet shall she still be mine." The commonly accepted reading is *Atraciis ... Hylleis.* Atrax is an Aetolian river (cf. Plin. IV. 6), while the Hyllei are an Illyrian tribe, owing their name to Hyllus, son of Heracles. This makes Propertius say "Wherever she land on the coast of western Greece, yet she shall still be mine." This is far weaker in sense, and there is less justification for the obscurity of the names selected (cf. Housman, *J. Phil.* XXI. p. 183).

VIIIa

Though the MSS. do not indicate a new elegy at this point, there be no doubt that Lipsius was right in detaching 27–46 from those which precede. The subject of this elegy is the same as that of the preceding, but Propertius has just heard that Cynthia has changed her purpose, and will remain at Rome. If this elegy be regarded as one with *ll.* 1–26, the change of feeling will be intolerably abrupt.

27. ERAT AFN is possible, and has the best MS. authority. "She was here all the time!" sc. she never went, and here she stays! *erit* DV is simpler, but may be a deliberate simplification.

35. HIPPODAMIAE. the daughter of Oenomaus, King of Pisa and Elis, whom Pelops won for his bride in a chariot race with her father. DOTATAE is explained by Pausanias, V. 1, 7, Πέλοψ ἀποθανόντος Οἰνομάου τήν τε Πίσαιαν ἔσχε καὶ Ὀλυμπίαν. Oenomaus perished in the chariot race, and Pelops reigned in his stead.

36. ANTE. "ere now." PARARAT has the force of a perfect (cf. I. 11, 29; 12, 11; II. 2, 13; 6, 3; III. 11, 65; 24, 20, etc.). Postgate seems to give the right interpretation of this curious Propertian use of the pluperfect. "It is used of anything, which has happened in the remote past or which Propertius wishes us to regard as having so happened."

39. INDIS ... CONCHIS. Probably "mother-of-pearl." Cf. 14, 12, *et legitur rubris gemma sub aequoribus.*

41. SUNT IGITUR MUSAE. "The Muses exist in very truth, nor is Apollo slow to hear a lover's prayer." Cf. Stat. Silv. I. 4, 1, *estis, io, superi.*

43. CONTINGERE SIDERA PLANTIS. i.e., I may walk where walk the the gods: cf. Verg. E. 5, 57; Cat. 66, 69 (coma Berenices loq.), *me nocte premunt vestigia divom.*

45. FIRMOS (Rossberg): *certos* NV: *summos* AF: *somnus* D. *certos* gives excellent sense, but does not account for the corruptions of AFD. Rossberg's correction *firmos* gives excellent sense, and might easily have been corrupted to *summos, etc.*: *certos* is perhaps a correction of the meaningless *summos*, introduced from II. 29, 19. *iam certos spondet amores.*

IX

Ponticus has, as Propertius prophesied, succumbed to the power of love. and his present attachment is one which will bring him small credit. "You turned a deaf ear to my warnings," cries the poet, "you will rue the day when you neglected them; the worst of your woes are yet to come, your passion is as yet only in the bud. What avails you now your epic skill? If you desire relief, you must turn to the songs of love you once despised."

4. QUAEVIS may be either nominative singular or accusative plural (after *imperat*). But in the latter case *empta modo* is awkward and requires support. It is best therefore to regard *quaevis* as a nominative: "a mere nobody but lately bought." The phrase *empta modo* is ambiguous. It may refer either to a courtesan or to a slave-girl recently purchased by Ponticus. For this contemptuous use of *quaevis* cf. II. 16, 15, *ergo muneribus quivis mercatur amorem.*

5. CHAONIAE. Chaonia was, strictly speaking, in historic times only a maritime province of Epirus. Here, however, it is used generally for Epirus, of which the Chaones were the original inhabitants. Hence *Chaoniae* is an appropriate epithet for the doves of Dodona, the primitive shrine of Pelasgian Zeus. Cf. Euphorion (Meineke, Anal. Alex. 76) *Ζῆνος Χαονίοιο προμάντιες ηὐδάξαντο.*

COLUMBAE refers either to the dove, as the sacred bird of Dodona, or to the priestesses of Dodona, who were known as Πέλειαι or Πελειάδες i.e. doves. For the probable explanation of the title cf. Jebb on Soph. Trach. 1166, Appendix. "The dove was the sacred bird of Aphrodite, and Aphrodite was worshipped at Dodona as the daughter of Zeus and Dione. The institution of priestesses is said to have coincided with the introduction of Dione's cult. Probably, then, the dove was a sacred bird at Dodona from the time at which the priestesses were instituted. The priestesses were locally known as *πέλειαι*, originally in the sense of *πολιαί*, 'the aged ones' (cf. Eustath. ad Od. XIV. 327; Strabo VII. fr. 1)." Greeks from other parts of Greece associated the name as given to the priestesses with the sacred bird: cf. also the legend recorded by Herod II. 55 of the founding of the oracle of Dodona by a black dove.

VINCANT DICERE = *melius quam ego possint dicere, dicere* depending on the sense *melius possint* implied in *vincant*: *in amore* goes closely with *dicere*, "to divine in the case of love," where love is concerned.

10. MOENIA. Sc. the walls that sprang into existence at the sound of Amphion's harp (cf. III. 2, 5). Propertius refers to the Thebaid on which Ponticus was engaged (cf. I. 7, 1).

FLERE. "to tell in sad strains." Cf. Hor. Ep. I. 6, 65, *testudine flevit amorem.*

11. MIMNERMUS was one of the earliest elegiac poets. He flourished at Colophon about 630 B.C. His attitude towards life is summed up in the line, *τίς δὲ βίος; τί δὲ τερπνὸν ἄτερ χρυσῆς Ἀφροδίτης.* Cf. Hor. Ep. I. 6, 65.

13. COMPONE. "put away." There is an unfortunate ambiguity in the word; but for this meaning cf. Cic. Fam. XVI. 20, *libros compone*; *indicem cum Metrodoro libebit.* Hor. Ep. I. 1, 12, *condo et compono quod et mox depromere possim.* Varr L. L. V. 182, *stipabant id est componebant.* Paley translates "compose," and explains *tristes libellos* as "those elegies you found of old so dismal." This is possible, but less clear and natural: *tristes libellos* refers much more naturally to the Thebais of Ponticus. *iam pone* (Palmer) is a simple correction, and removes all ambiguity, but it is hardly necessary.

15. COPIA = "access." Cf. II. 31, 44, *elevat assiduos copia longa viros.* "What if thou hadst not easy access! Now, madman, thou seekest for water in midstream!" i.e. it would be different if your mistress were obdurate: you do not know how well off you are. Paley would take *copia = scribendi materies*, "What if there were not material for song ready to your hand? Nay, madman, you seek for water in midstream," sc. you are head over ears in love, and yet complain that you have no subject to write on; you should have practised writing elegies before: cf. I. 7, 20, *nec tibi subiciet carmina serus amor.* This suits the context less well, and though not impossible, is a far less natural and simple interpretation.

16. Cf. Ov. Am. II. 2, 43, *quaerit aquas in aquis.*

18. FAVILLA. "the first glowing ash whence shall spring the future woe." It is to be regarded as the glowing tinder which kindles the fire, or perhaps, as Postgate suggests, "the first bright spot in a kindling fire."

20. INFERNAE ROTAE. The wheel of Ixion.

23. Love holds the lover as a child may hold a captive bird on a string. Cf. Romeo and Juliet, II. 2, 177. 'Tis almost morning, I would have thee gone ; And yet no farther than a wanton's bird, Who lets it hop a little from her hand, Like a poor prisoner in his twisted gyves, And with a silk thread draws it back again, So loving-jealous of its liberty (cf. also Aristoph. Nub. 763, *λινόδετον ὥσπερ μηλολόνθην* (cockchafer), cited by Postgate).

28. ALIO NOMINE. "on any other pretext." Cf. Cic. pro Rosc. Com. 14, 40, *alio nomine et alia de causa abstulisse.* He is not permitted, *studiis vigilare severis* (cf. II. 3, 7).

29. MANUS ATTIGIT OSSA expresses simply the idea of a deep wound. Love does not reveal himself till he has pierced the victim's heart. Cf. II. 34, 60, *quem tetigit jactu certus ad ossa deus.* Ov. Her. 16, 275, *non mea sunt summa leviter districta sagitta | pectora, descendit vulnus ad ossa meum.* The same metaphor is found in Theocr. 3, 17, and 7, 102.

30. A FUGE is the certain emendation of Boltius for the MSS. *aufuge.* There is no instance of *aufugio* governing an accusative.

32. NEDUM. "much more." This is one of the earliest instances of the affirmative sense of *nedum*, although it is not uncommon in Livy and later writers : cf. Liv. IX. 18, 4, *adulationes etiam victis Macedonibus graves, nedum victoribus.*

34. QUO is intentionally indefinite : *qua* S is needlessly precise. Cf. Callim. Fr. 67, *κουφοτέρως τότε φῶτα διαθλίβουσιν ἀνίαι, | ἐκ δὲ τριηκόντων μοῖραν ἀφεῖλε μίαν, | ἢ φίλον ἢ ὅτ' ἐς ἄνδρα συνέμπορον ἢ ὅτε κωφαῖς | ἄλγεα μαψαύραις ἔσχατον ἐξερέῃ.* Tr. "oft it gives relief in love to tell for whom you die with passion."

X

Propertius refers feelingly to an interview between Gallus and his mistress. In I. 5, Propertius regards Gallus as a possible rival in Cynthia's affections. His joy on this occasion is perhaps intensified by the fact that Gallus had found other preoccupations. He recurs to the same subject in I. 13.

2. LACRIMIS, like *dolores* (*l.* 13), refers simply to the admixture of pleasure and pain always present in love. Cf. frequent phrases in the Gr. Anthology, such as *γλυκύδακρυς ἔρως* ; also I. 13, 16, *et flere iniectis, Galle, diu manibus.*

5. MORIENTEM = *languentem.* Cf. 13. 13–15, *vidi ego te toto vinctum languescere collo.* COMPLEXA may be either active or passive in sense : for the latter cf. Cic. Rosc. Am. 13, 37, *quo uno maleficio scelera omnia complexa esse videantur* (also Cic. fragm. ap. Prisc. p. 793).

11. CONCEDERE sc. *laetitiam*, which may be supplied from the preceding line : *concredere* v. is no improvement.

12. LEVIA O. "finely polished," "smooth," may be right: *lenia* (Beroaldus) is more appropriate. Love requires tenderness rather than smoothness in the verse.

15. DIVERSOS. "alienated," "sundered." Cf. Caes. B. G. II. 24, *diversos dissipatosque fugere.*

23. PETIIT. For the short syllable lengthened in arsis, cf. II. 8, 8, *vinceris aut vincis : haec, etc.*; II. 24, 4; IV. 1, 17.

28. EFFECTO . . . BONO O. "you may the more readily win and enjoy this blessing." *effectu* S improves the sound of the line and may be right: cf. III. 23, 10, *effectus promeruere bonos.* But the change is not required.

XI

Cynthia has left Rome for Baiae, and Propertius has fears for her good name, and beseeches her to return as soon as possible.

1. BAIS. Baiae was a fashionable watering-place on the north of the Bay of Naples. Its reputation for morality was not high. Cf. Ovid. Ars. Am. I. 255; Martial, I. 63, where it is said of a lady that visited Baiae, *Penelope venit : abit Helene.*

MEDIIS perhaps simply "in Baiae's midst." Baehrens gives a possible, but less obvious, interpretation, *mediis inter aequora Thesproti subdita regno et aequora Misenis subdita.*

2. HERCULEIS SEMITA LITORIBUS. The Herculean Way is meant, a spit of land separating the Lucrine Lagoon from the sea: cf. III. 18, 4, *Herculeo structa labore via.* It was said to have been built by Hercules when he carried off the cattle of Geryon. Cf. Strabo, V. p. 245, *ὁ δὲ Λοκρῖνος κόλπος πλατύνεται μέχρι Βαιῶν χώματι εἰργόμενος ἀπὸ τῆς ἔξω θαλάσσης ὀκτασταδίῳ τὸ μῆκος, πλάτος δὲ ἀμαξιτοῦ πλατείας, ὅ φασιν Ἡρακλέα διαχῶσαι τὰς βοῦς ἐλαύνοντα τοῦ Γηρυόνου.*

3. THESPROTI. Thesprotus was a king of Epirus, where, according to Pausanias I. 17, 5, the Acherusian Lake, Acheron and Cocytus were to be found. By an easy transition he has been brought to the other mouth of Hades, Avernus. There was moreover an Acherusian lake close to Cumae. His name was clearly connected by legend with this district of Italy. Cf. Hygin. fab. 88, *ad regem Thesprotum, ubi lacus Avernus dicitur esse.* SUBDITA, i.e. the waters lying beneath the rising shore.

4. ET MODO S: *proxima* O. If we read *proxima*, two difficulties confront us: (1) the double epithet to *aequora* (sc. *subdita regno* and *proxima Misenis*) is exceedingly awkward; (2) *et modo* in *l.* 3 requires to be followed by some adverb such as *modo, nunc*, etc., (cf. 1, 11, note. Housman, J. Phil. XVI. 19). *proxima* must be dismissed as a gloss explanatory of *subdita*, which has found its way into the text.

NOBILIBUS, "famed" as the burial-place of Misenus, trumpeter of Aeneas: cf. Verg. A. VI. 162 sqq., 232, *at pius Aeneas ingenti mole sepulcrum | imponit suaque arma viro remumque tubamque | monte sub aerio : qui nunc Misenus ab illo | dicitur aeternumque tenet per saecula nomen.*

5. Two interpretations are possible: (1) "Do you ever think of passing, ah me! nights full of memories of me." *nostri* is governed by *memores.* (2) "Do you ever think of me, how I, woe's me! pass nights full of memories of you." *nostri* will then depend on *cura*

while *memores a f d. noctes* will amplify and explain *nostri cura*. This interpretation gives more force to *a !*, but makes the infinitive *ducere* somewhat less natural.

6. IN EXTREMO ... AMORE. "Is there any room for me even on the outer borders of your love ?" i.e. is your heart entirely taken up with a passion for another ? am I entirely crowded out of your love ? Cf. Shakespeare, J. Caes. II. 1, "the suburbs of your good pleasure."

8. E NOSTRIS CARMINIBUS, "from your place in my songs." Cf. II. 8. 6, *nec mea dicetur quae modo dicta mea est.*

10. LUCRINA. For the Lucrine lagoon cf. *l.* 2, note ; also III. 18, 1–4.

11. TEUTHRANTIS (Scaliger) : *teutantis* NDV : *tuetantis* AF. Teuthras was a king of a district in the south of Mysia named Teuthrania (cf. Strabo, XII. p. 572), in which the Aeolic city of Cumae lies ; according to Strabo, V. p. 242, the Italian Cumae on the Bay of Naples was a joint colony of the Aeolic Cumae and Chalcis ; finally, Sil. Ital. XI. 290 shows that the name Teuthras was closely associated with the Italian Cumae, *personat Euboica Teuthras testudine Cumes | incola*. The waves of Teuthras therefore probably refer to some sheet of water near Cumae, where it was fashionable to bathe. It is perhaps the *lacus Acherusius*, which Strabo styles an *ἀνάχυσις τεναγώδης* of the sea. Hence possibly the epithet *tenuis* "shallow." Or it may refer to the warm baths of Naples or Puteoli, both of which were offshoots of Cumae. Rutilius Namatianus is equally vague (I. 247), *qualis in Euboicis captiva natatibus unda | sustinet alterno bracchia lenta sono. Euboicis* = Chalcidian, and may refer to Cumae, Naples, or Puteoli.

12. ALTERNAE ... MANU. "The water that yields so easily to either hand," i.e. to the swimmer's stroke. *alternae* : the strokes are made now with one arm, now with the other. Cf. Ov. Met. IV. 353, *alternaque bracchia ducens | in liquidis translucet aquis* : Ibis, 591. For *manu* dative, cf. II. 27, 7, *tumultu*, Tac. A. VI. 23 ; *nuru*, and perhaps also II. 1, 41, *versu*, and II. 19, 19, *pinu.*

15. AMOTO DV : *amota* AFN. *amoto* must be right. The *custos* is here, as Housman points out, the "jealous lover" ; there would be no point in a reference to a "duenna." LABI "to fall." Cf. Cat. 69, 3, *non si illam rarae labefactes munere vestis.*

16. COMMUNES. Sc. by which we both have sworn : cf. Verg. A. VIII. 275, *communemque vocate deum.*

18. IN HAC PARTE. Sc. at Baiae. OMNIS AMOR. Sc. even a Platonic affection.

20. NAM (Keil) : *an* O. "For I watch not over my dear mother more lovingly than over you, nor would life be worth living without you." NON. the negative extends not only to *maior custodia*, but to the whole of the next line. *an mihi non* O is impossible, giving exactly the opposite meaning to that which is required. Prof. Phillimore attempts to retain the reading of the MSS. : he places the line in inverted commas, making Propertius quote a reproach brought against him by Cynthia. "You say, 'Do not I love my mother more than you ?'" He then, in the pentameter, answers the reproach by an evasion, "or on the other hand, would life without you be worth living ?" The sense is however weak and the language hardly natural : emendation is necessary, and we should probably adopt Keil's conjecture, though there is little to choose between it and *a !* (Lachmann). *an mihi nunc* (Beck) is also possible : *nunc* is however somewhat weak ; it would imply that Cynthia had at

some time shown jealousy of Propertius' affection for his mother, his sole surviving parent (cf. IV. 1*a*, 127–132).

23. Cf. Hom. Il. VI. 429, Ἕκτορ ἀτὰρ σὺ μοὶ ἐσσὶ πατὴρ καὶ πότνια μήτηρ | ἠδὲ κασίγνητος, σὺ δὲ μοι θαλερὸς παρακοίτης.

24. "Thou art every moment of my happiness."

25. "Whether I meet my friends with mind at ease or overcast with woe." AMICIS = *ad amicos*. Cf. III. 16, 1, *dominae mihi venit epistula nostrae*; I. 15, 8, *ire viro*.

29. FUERANT. Cf. I. 8, 36, *pararat*, note.

30. CRIMEN AMORIS. "that bring reproach on thee." Cf. Stat. Ach. II. 330, *indecores fatorum crimina cultus*. BAIAE, adjective. This is the regular form for adjj. formed from nouns ending in *-ius, -ia, -ium*: cf. I. 16, 1, *Tarpeiae pudicitiae*; IV. 10, 31, *dux Veius*. It is not on the same footing as the irregular *Cerauno*, or *Romula*, II. 16, 3; III. 11, 52; IV. 4, 26.

XII

The exact drift of this elegy is not clear (see *ll.* 1, 2, note). It is best taken as an answer on the part of Propertius to those who attributed his ill-success in his love for Cynthia to sloth in pressing his suit. He answers that he is not to blame, but Cynthia; for she is out of his reach at Baiae. The whole elegy betrays deep dejection at her absence. The nature of his fears is clear from the preceding elegy.

1, 2. CONSCIA ROMA. The common interpretation is to make *Roma* the subject of *faciat*, and to regard the elegy as an answer to a friend's invitation to visit him in the country. "Why dost thou reproach me, saying that Rome, which has the secret of my love, delays my coming." But it may with reason be objected: (a) that *illa* (3) in the sense of *Cynthia* is rather abrupt. It should naturally mean *Roma*; but such a meaning is impossible in the context: (b) that after this first couplet there is nothing to suggest an invitation to the country, there is no mention of the person to whom the elegy is supposed to be addressed, and we should expect Propertius to give some genuine reason for his refusal, since love is not the cause. There can be little doubt, therefore, that we should follow Palmer in regarding *conscia Roma* as a vocative. Tr. "Why dost thou, Rome, that hast the secret of my love, reproach me for my sloth, saying, 'tis that which delays my suit.

4. HYPANIS, either the river Bug in South Russia, on which Odessa is situated, or the Kuban, which flows from the Caucasus into the Black Sea close to the Straits of Kertch.

ERIDANUS must here refer to the Po. The name was also given to the Rhone, but this meaning is excluded by the epithet *Veneto*.

6. The meaning of the line is doubtful. It may mean: (1) "nor does Cynthia's voice sound sweetly in my ears," or (2) "nor is the name of Cynthia sweet to my ears." The first is on the whole more satisfactory, as it avoids a distinct change in the meaning of the word *Cynthia*, regarded as subject to *nutrit* and *sonat* respectively.

9. NUM DV: *non* AFN. The latter might be taken = *nonne*, but *nonne* is never followed by *an*.

10. DIVIDIT. Sc. *amantes*. The omission of the object is bold, but cf. I. 8, 20; II. 24, 49, *noli nobilibus, noli conferre beatis*.

PROMETHEIS IUGIS. Sc. the Caucasus. Rothstein suggests that Propertius refers to the *φάρμακον Προμήθειον* (cf. Ap. Rhod. III. 845; Val. Flacc. VII. 356), which was made from the blood of Prometheus. This is possible, but there may be no more than a general reference to the fact that sorcery and the knowledge of poisons were both supposed to flourish on the shores of the Pontus (cf. Virg. Ecl. 8, 96).

11. FUERAM. For the plupft. cf. I. 8, 36. note.

15. PRAESENTI FLERE PUELLAE. For the dative cf. I. 20, 16. *indomito fleverat Ascanio.*

17. CALORES AF: *colores* N: *colores* DV. *calores*, "my passion," is certainly right; *colores* if retained must be interpreted "tone" (cf. *vitae color*, Hor. S. II. 1, 60), but we should expect the singular *colorem* rather than the less appropriate plural, which inevitably suggests *different shades* of conduct.

19. DESCISCERE (Heinsius). The variants *desistere F*, *dissistere* AN, *discedere* DV seem to point to this being the true reading.

XIII

This elegy, like the two preceding, was written during Cynthia's absence at Baiae. It is addressed to Gallus. "You will rejoice, as you are wont, over my troubles. I will not retaliate, but wish you good fortune in the genuine passion which has now overtaken you." There is considerable similarity between this elegy and the tenth. *vidi ego l.* 14, clearly refers to the scene described I. 10, 1–10.

1. LAETABERE. That Gallus was not a very sympathetic friend may be inferred from El. 5. But Rothstein goes too far when he seems to identify *voces*, 13, with the *voces molestae* of 5, 1. The context is different. There Gallus seems to have upbraided Propertius for his *liaison* with a distinct intention of supplanting him. Here Propertius refers to the banter of a rather unsympathetic friend.

8. ABIRE V: *adire* O. "To retire baffled at the first step." *adire*, "to approach her after stumbling at your first attempt," gives so weak a sense as to be impossible.

10. MISERAS VICES = *miseras poenas*. *vices* = requital, and takes its colour from the context: cf. Plin. Paneg. 85, *neque est ullus affectus tam liber . . . nec qui magis vices exigat.* MULTARUM. The genitive after *poenas* or *vices* usually denotes the crime for which requital must be made rather than the victim for whom vengeance is exacted (e.g. *contempti poena doloris*); but for the present passage cf. Aen. IX. 422, *mihi sanguine poenas | persolves amborum.*

11. VULGARES AMORES. Cf. I. 5, 7, where it is insinuated that the objects of Gallus' affection were generally *vagae puellae.*

13. AUGURE. An undoubted abl. of the agent without the preposition: the anomaly is due to the close juxtaposition of *rumore malo*, where the absence of the preposition is quite normal. For other possible parallels cf. II. 6, 6; III. 22, 3, notes.

17. VERBIS gives excellent sense, "breathe out your soul in uttering the long desired words of passion." *labris* (Passerat), or *membris* (Scaliger), though widely accepted, are unnecessary.

21. Poseidon assuming the form of the river Enipeus, ravished Tyro

the daughter of Salmoneus (cf. Od. XI. 235). Salmoneus dwelt in Thessaly, and thence migrated to Elis. According to Strabo the river Enipeus connected with the story of Tyro was in Elis (cf. VIII. p. 356). Here, however, Propertius speaks of the Thessalian Enipeus: cf. also III. 19, 13.

HAEMONIS. Haemon, son of Pelasgus, was father of Thessalus; hence Haemonia = Thessaly: cf. Rhianus (Mein. Anal. Alex. 186). *Αἱμονίην δ' ἐξαῦτις* (sc. *παλαιότεροι καλέεσκον*) *ἀφ' Αἵμονος ὃν ῥα Πέλασγος | γείνατο φέρτατον υἱόν, ὁ δ' αὖ τέκε Θεσσαλὸν Αἵμων.*

22. FLAGRANS . . . HEBEN. Cf. Verg. E. 2, 1, *Corydon ardebat Alexin.*

23. OETAEIS (Scaliger): *oetheis* DV: *aethaeis* N: *etheis* FL. Hercules died on Mt. Oeta, and it is rather curious that Oeta should be given as the place of his marriage with Hebe. According to Hesiod the marriage took place on Olympus: cf. Hes. Theog. 953, *αἰδοίην θέτ' ἄκοιτιν ἐν Οὐλύμπῳ νιφόεντι.* But it would be pedantic to insist on entire accuracy on such a point; (1) there may well have been a different form of the legend from that given by Hesiod; (2) we may in any case regard it as a poetic way of describing the immortality on which he entered after death. "He straightway married everlasting youth." Rossberg's ingenious suggestion *aetheriis* (written *eth'eis*) would relieve us of any such difficulty, but *aetheriis iugis* is somewhat colourless regarded as a reference to Olympus. More probable is Scaliger's *ab Oetaeis iugis*, "his first joys after the heights of Oeta," where he perished in the torments of the shirt of Nessus: *ab* might easily have been altered to *in* by a puzzled copyist. But no change is absolutely required.

29, 30. The three daughters of Leda, whom Gallus' love is said to surpass, were Helen, Clytemnestra, and Phoebe (cf. Eur. Iph. Aul. 49), two of them being by a mortal father. Or if it be desired to secure an immortal father for all three, there may be a reference to the Dioscuri and Helen, who were all children of Zeus. But the sex points rather to the first interpretation.

31. INACHIIS. Sc. *Argivis.* Inachus was the first king and the Inachus was the chief river of Argos; hence frequently in classical literature *Inachius* = *Argivus.* Cf. Ov. Fast. 5, 656, *litus Inachium*; Stat. Th. II. 145. *Inachio regi*, sc. Adrastus; Prop. II. 13, 8, *Inachio Lino.* HEROINIS. Propertius perhaps refers to the Danaides, who style themselves *Inachides*, Ov. Her. 14, 23. But it may be merely a general reference to the heroines of old time. For the spondaic ending, cf. I, 19, 12; II. 2, 9; 28, 49.

34. LIMINE. There is perhaps, as Rothstein points out, a suggestion in this word of Gallus as the excluded lover lying woe-begone on his mistress's threshold. But *limen* is often used as an equivalent of *domus.*

35. The punctuation of this line is uncertain. Hertzberg, following Lachmann, places a comma after *sit*, and takes *felix* with *error.* The objection to this is that *quae tibi sit* standing by itself is rather weak. It is on the whole best to place the comma after *felix.* "May she be propitious to you." For *felix* in this sense, cf. Verg. A. I. 330, *sis felix nostrumque leves quaecunque laborem.*

36. QUOTCUNQUE (Fruter): *quocumque* NAF: *quaecumque* DV: *quodcunque* S. "And however widely your desires may range

(*quotcumque* sc. *feminas*) may she alone be thine." *quotcumque* is on the whole preferable to *quodcunque* as bringing out the force of *una* more clearly: being a comparatively rare word, it would also be more liable to corruption than *quodcumque*. (With *quodcumque* we may translate "may she and she alone be all your heart's desire.")

XIV

'Tullus, the joys of luxurious life in a rich country villa on the banks of Tiber cannot compare to the joys of prospering love. Cynthia's "sweet love remembered such wealth brings, That then I scorn to change my state with kings." ' Propertius is once more in favour with Cynthia, who is, if we may put any reliance on the order of the elegies, to be regarded as having returned from Baiae.

1. TIBERINA UNDA. "by Tiber's wave." A bold locative ablative =*ad Tiberinam undam.*

2. MENTOREO OPERE. Mentor was a famous silversmith of the early portion of the fourth century B.C., as Pliny, XXXIII. 154, speaks of some of his works perishing in the burning of the great temple at Ephesus, 356 B.C. The same passage in Pliny appears to state that none of his works now survived, the last having perished in the burning Capitol, 83 B.C. But he must refer merely to the larger works. He himself (XXXIII. 147) mentions two cups purchased by Lucius Crassus at a high price. Cf. also Juvenal, 8, 104, *rarae sine Mentore mensae.*

LESBIA VINA. A sweet wine (cf. Aristotle ap Aul. Gell. XIII. 5, 9), not of great strength: cf. Hor. Od. I. 17, 21, *innocentis pocula Lesbii.*

3, 4. LINTRES. Light rowing boats as opposed to RATES (barges) towed by ropes.

5. "Though the whole grove stretch forth its plantations along the height, trees huge as those that weigh down Caucasus." NEMUS OMNE. "The whole grove" gives a pictorial impression of a wood of large extent; Lachmann's correction *unde* is not required and gives poor sense. Why should Tullus wonder "whence came these trees"? The MSS. give admirable sense. *intendat* depends on *licet*; *vertice* is a locative ablative, and corresponds to *Caucasus* in the following line. The wooded hill above the Tiber is compared to Caucasus with its forests.

SATAS SILVAS. A plantation of forest trees. For *silvae* in this sense, cf. Verg. G. II. 26, *silvarumque aliae pressos propaginis arcus | expectant.* Ov. Met. V. 265, *silvarum lucus.*

11. PACTOLI. See 6, 32, note. Cf. Hor. Epod. 15, 20, *tibique Pactolus fluat.*

12. GEMMA. Pearls from the Red Sea. Mart. VIII. 28, 14, *Erythraeis eruta gemma vadis.*

19. ARABIUM LIMEN. Sc. of Arabian onyx. For its use, cf. Plin. XXXVI. 59, *onychem in Arabiae tantum montibus nec usquam aliubi nasci putavere nostri veteres, . . . potoriis primum vasis inde factis, dein pedibus lectorum sellisque, Nepos Cornelius tradit magno fuisse miraculo, cum P. Lentulus Spinther amphoras ex eo Chiorum magnitudine cadorum ostendisset, post quinquennium deinde XXXII pedum longitudine columnas vidisse se.* Diodor. (II. 52, 9) ranks it for whiteness, smooth-

ness and solidity above even the Parian marble. *Arabium*, for the long *a* cf. II. 3, 15; 10, 16.

21. VERSARE. Cf. II. 22, 47; Cat. 50, 11, *sed toto indomitus furore lecto | versarer cupiens videre lucem.* Tr. "toss."

22. VARIIS SERICA TEXTILIBUS. The nature of the ablative is doubtful. It is perhaps simplest to take it with *relevant*: "What avail silk hangings with their varied texture?" It may, however, be abl. of material (cf. I. 2, 2); *serica*=silk, so called from the *Seres* (probably the Chinese).

24. MUNERA ALCINOI. Gifts rich as those given by Alcinous to Odysseus (cf. Od. VIII. 392).

XV

This elegy was possibly written when Propertius was about to set out on the voyage to which he refers (I. 17). In that case the allusion to Ulysses and Calypso (19) would be appropriate. But we can have no certainty on this head. In any case Propertius is or pretends to be on the verge of some peril, and complains that Cynthia is indifferent to his danger. Yet should she suffer some disaster as a punishment for her faithlessness, how bitterly she will regret his absence. The world will come to an end before *he* ceases to love her. How can she be so cruel.

5. HESTERNOS. "dishevelled as you left it yesterday." Cf. Ov. A. A. III. 153, *et neglecta decet multas coma: saepe iacere | hesternam credas; illa repexa modo est.*

6. FACIEM QUAERERE. "to acquire a fair complexion." Cf. III. 24, 8, *quaesitus candor.*

LONGA DESIDIA. "in long drawn idleness." Propertius complains of the long time that Cynthia wastes idly in making her toilet, when she should be offering him some sympathy.

8. NOVO VIRO. For dative expressing "motion toward," cf. I. 20, 32, *ibat Hamadryasin.*

9. CALYPSO. Cf. Od. VII. 244.

18. HYPSIPYLE, queen of Lemnos. Jason fell in love with her, when the Argo touched at Lemnos, but deserted her. Cf. Ap. Rhod. I. 610; Ovid. Her. 6.

20. HAEMONIO HOSPITIO. Lit. by reason of her welcome to her Thessalian guest, sc. Jason. For *Haemonio*=*Thessalico*, see I. 13, 21, note.

15, 16. Markland rightly transposes this couplet (15, 16) to follow *l.* 20: if left in the place assigned it by the MSS., it breaks the connexion of thought. *nec sic . . . thalamo* (17, 18) must follow immediately after the comparisons beginning *et non sic* (9–14). In a series of mythological comparisons a couplet might easily be displaced.

15. ALPHESIBOEA, daughter of Phegeus, king of Psophis, in Arcadia; married Alcmaeon, son of Eriphyle and Amphiaraus. Subsequently Alcmaeon, being banished from Arcadia, married Callirrhoe, daughter of Achelous. He rashly returned to Arcadia to secure the necklace of Eriphyle, which he had given to Alphesiboea, for his second wife. He was there killed by Alphesiboea's brothers for his faithlessness, while they in turn were slain by Alphesiboea. But this incident of Alphesiboea's supreme devotion seems to be narrated by no author save Pro-

pertius. For the common form of the legend, cf. Apollodor. III. 87; Ovid. M. IX. 413.

21. EVADNE, wife of Capaneus, flung herself from a crag into her husband's funeral pyre (cf. Eur. Suppl. 1019, 1048). ELATA PER IGNES. "finding her obsequies in her husband's pyre." IV. 7, 7, *eosdem habuit secum quibus est elata capillis. efferre* is the regular phrase for carrying the dead to the grave. Cf. Liv. XXVIII, 28, *meo funere elata esset respublica*, and esp. Man. I. 889, *qualis Erectheos pestis populata colonos | extulit antiquas per funera pacis Athenas.*

26. OBLITOS. "the gods who have forgotten and forgiven." Propertius warns her not to remind (cf. *revocare*) the gods of her perjury by taking oaths anew. For the easy attitude of the gods towards lovers' perjuries, cf. II. 16, 47; Ov. A. A. I. 633, *Iuppiter ex alto periuria ridet amantum.*

27. AUDAX gives the connexion. "Rash girl, to make these false protestations. If heaven should punish you for your faithlessness, and you then feel the need of my help and sympathy, how you will regret your own lack of sympathy for my peril."

29. To Rothstein belongs the credit of having first given a reasonable interpretation to MULTA PRIUS, the reading of the MSS. *multa* being regarded as an epithet of *flumina* has been rejected by nearly all editors. By putting a comma (an exclamation mark is preferable) after *multa prius* Rothstein solves the problem. *Multa prius !* stands for *multa prius fient.* Cf. Dirae. 4, *Ante lupos rapient haedi, vituli ante leones, | delphini fugient pisces, aquilae ante columbas, | et conversa retro rerum discordia gliscet, | multa prius fient quam*, etc. For similar passages in Prop. cf. II. 3, 5; 15, 31. For the ablative *vasto ponto*, "from the wild sea," cf. Verg. E. I. 64, *quam nostro illius labatur pectore voltus.* For suggested emendations, cf. App. Crit.

33. TAM TIBI (Palmer): *quam tibi* O. The only interpretation by which the reading of O can be retained is, with Professor Phillimore, to place a dash after *tibi* to mark an aposiopesis. On this view Propertius sets out to say, "Many a marvel shall come to pass, ere I forget thee, ere thou shalt prove a faithful mistress"; but he does not complete the sentence, and cries "hold not thine eyes so cheap, those eyes by which thou didst swear, etc." But, (1) *ne viles etc. !* is exceedingly abrupt, and the aposiopesis is not particularly effective. (2) If we read *quam tibi* we must regard 32 as a parenthesis, a supposition that weakens the force of the line, and somewhat breaks the natural flow of the verse; *tam tibi* is an almost certain correction. The line gains greatly in force by its adoption, and follows most naturally on 32.

36. UT is to be explained by the sense of "prayer" contained in *iurabas*": "You swore, praying that," etc.

39. MULTOS PALLERE COLORES. "to go through many shades of pallor."

41. QUIS. Sc. all the arts used by Cynthia to make Propertius believe she loved him (cf. 34–40).

XVI

This elegy takes the form of a soliloquy delivered by the door of a house, that once was respectable, but now is occupied by some loose woman. The form of the poem was possibly suggested by the

somewhat similar poem of Catullus, 67. There is probably no special reference to Cynthia, though the poem clearly embodies much of Propertius' sad experience. Tarpeia's successor was evidently a courtesan. It is somewhat remarkable that she should be dwelling in a house once considered good enough for a consul. But the standard of luxury in private houses had risen enormously at Rome, and a once fashionable house might easily be regarded as a very second-rate residence.

1. FUERAM, for plupf. see note 8, 36.

2. TARPEIAE PUDICITIAE. *Tarpeiae* may either be an adjective agreeing with *pudicitiae* (cf. 12, 30, *Baiae aquae*), or the genitive of the proper name. *pudicitiae* may either be genitive after *ianua* or, better, after *nota*: cf. Hor. Od. II. 2, 6, *notus in fratres animi paterni*. Tarpeia is perhaps a pseudonym, but is more probably chosen simply to convey the idea of antiquity. It is hardly an appropriate name to be associated with *pudicitia*, as the only Tarpeia known to fame is the famous Vestal, who broke her vows. The woes of the excluded lover are a favourite subject with Propertius and other erotic writers (cf. Theocr. 7, 122).

3. INAURATI CURRUS. The gilded triumphal car: cf. Hor. Epod. 9, 21, *Io triumphe, tu moraris aureos | currus*. Ov. Am. I. 2, 42, *ibis in auratis aureus ipse rotis*. The triumphant consul is represented as riding up to the very door of his house in the triumphal car, or there may even be a further reference to the custom of placing the triumphal car in the vestibule of the house. Cf. Iuv. 7, 125, *huius enim stat currus aeneus : alti | quadriiuges in vestibulis*.

6. PULSATA QUEROR. This has been claimed as an example of the so-called Greek attraction for *queror me pulsatam esse*: cf. Verg. A. II. 377, *sensit delapsus in hostes*. But it admits of a simpler explanation; *pulsata* is best taken independently of *queror*. "I am beaten, and complain on that account."

7. COROLLAE. For the custom of lovers to hang wreaths at their beloved's door, cf. Lucr. IV. 1172; Cat. 63, 66 (*Attis loquitur*), *mihi floridis corollis redimita domus erat, | linquendum ubi esset orto mihi sole cubiculum*.

8. EXCLUSIS is given by all the MSS. and has been vindicated by Tyrrell. The torches cast upon the ground inform the excluded lovers that some more favoured rival has been admitted. (Persius. V. 165, *dum Chrysidis udas | ebrius ante fores extincta cum face canto*, which Postgate quotes, gives equal support to *exclusi*, the emendation of Lipsius.)

9. INFAMES, acc. plur. agreeing with *noctes* : DOMINAE, dative after *defendere*, which is best taken in the sense of *arcere*. This gives the most forcible sense; but it is possible to take *dominae* as a genitive going with *noctes*, and to translate *defendere* "protect."

10. NOBILIS, from its juxtaposition to *obscenis*, is more forcible if translated "noble." "My fair fame delivered over to vile lampoons." The sense "notorious" would not, however, be impossible; sc. "handed down to *notoriety* in vile lampoons." Cf. Plaut. Rud. III. 2, 5, *innocentes qui se scelere fieri sciant nobiles*.

11. REVOCATUR PARCERE FAMAE TURPIOR ET . . . VIVERE. *vivere* is dependent on *parcere*: cf. 15, 26, *parce movere deos*. Otherwise we must assume an extraordinary use of one and the same construction to express two entirely different senses, sc. "she is not recalled *to* spare

—nor *from* living." There is no parallel in Latin, though Eur. Iph. Taur. 279 (quoted by Postgate), ἔδοξε δ' ἡμῶν εὖ λέγειν τοῖς πλείοσι | θύειν τε τῇ θεῷ is an excellent Greek example. But there is no reason to make a difficulty where none exists.

12. SAECLI. Cf. Tac. Germ. 19, *corrumpere et corrumpi saeculum vocatur.*

13, 14. GRAVIUS . . . QUERELAS (Scaliger): *gravibus . . . querelis* O. If the reading of O be retained, *has* must be referred back to *noctes* (9) and 11, 12 regarded as parenthetical. This is so harsh as to be impossible. Scaliger's ingenious correction gives the best solution of the difficulty; it assumes that *gravius* was inadvertently written *gravibus* and *querelas* altered to suit; *has querelas* are the complaints referred to in *l.* 6, and implied in 7–12. The alternative to this correction is with Baehrens to transpose 9, 10, and 11, 12, which will bring *has* sufficiently near *noctes.* The occurrence of *nec* at the beginning of both 9 and 11 might account for the displacement. But Scaliger's correction makes a neat and forcible line out of a commonplace, and is therefore preferable *haec inter* (Passerat) is simple, and may almost equally well be right.

A LONGIS EXCUBIIS. *a* indicates the cause of the sorrow: cf. Ov. Tr. IV. 3, 36, *tempus et a nostris exige triste malis* (also Prop. II. 27, 11; IV. 1*a*, 126; 3, 39). This use of the preposition is not found in Cicero or Caesar, but is characteristic of poetry and later prose (esp. Livy).

20. REDDERE PRECES. "to deliver my prayer to my mistress' ear." (Rothstein suggests that *reddere* = "to render back fulfilled." This is perhaps possible, but lacks a parallel. Ov. F. IV. 771, cited by R., is wholly irrelevant.)

23. PLENA O. *prona* S may be no more than an emendation; though it cannot be called a necessary correction, it is a distinct improvement, and adds symmetry to the picture by dividing the night into three stages; sc. midnight, the hour when the stars slope to their setting, and dawn.

24. EOO. "at dawn," not "coming from the east," which would involve an inconsistency with *Zephyro* (34). For this use of *Eous*, cf. Verg. G. I. 221, *Eoae Atlantides abscondantur.* For similar sentiments, cf. II. 9, 41.

26. MUTUA serves merely to emphasize *respondes*: for the adverbial neuter plural cf. 5, 30, *mutua flere.*

29. SAXO SICANO. The lava-rock of Aetna. PATIENTIOR, "more enduring," sc. hard-hearted. Postgate cites an admirable parallel from the Aetna, 409, *scd simul atque hausit flammas non tutior hausti | ulla domus, servans aciem duramque tenaci | saepta fide est: bruta est illi patientia victo,* where *patientia* is used in connexion with the volcanic rock with much the same sense as here.

38. IRATO DICERE POTA IOCO (Heinsius): *irato dicere tota loco* O. The reading of O is impossible. (1) Even if *irato loco* could mean "a place from which nothing can be hoped save unkindness," the phrase is extraordinarily weak and prosaic. Two corrections of the phrase are possible: (*a*) *ingrato loco* (Dousa pater), cf. 17, 4, *ingrato litore.* But even here the use of such a colourless word as *loco* is unpleasing. Far more probable (*b*) is the conjecture of Heinsius (given in the text), *irato ioco.* (2) *tota* is equally impossible. The only conceivable interpretation is to assume, that it is a colloquialism for *omnia*, sc. which is wont to say *everything* (*dicenda tacenda*). *totus* was thus used in the

common speech (see Lindsay's Lat. Grammar, p. 450), and is actually so used in later authors; e.g. Apul. Met. VI. 224, *toti dei* for *omnes dei*. But it is a far cry from Propertius to Apuleius, and such a use is almost incredible in the Augustan age. No emendations are very satisfactory. The best is on the whole *pota* (Heinsius), agreeing with *petulantia*. The emendation cannot be called certain, but may be adopted provisionally. *turba* S, a reading once widely accepted, is most improbable. For (*a*) if it be adopted, *quae* will have no antecedent; (*b*) *tota* is a most improbable corruption of *turba*. Of other suggestions, Scaliger's *trita* (sc. *verba*) = "cheap gibes," is weak, while *torta* (Hertzberg) "words hurled in angry jest," though better, needs more support than the phrase cited by H. from Juvenal, 6, 450, *torqueat enthymema*.

41. DEDUXI. "spun." Cf. Hor. Ep. II. 1, 225, *tenui deducta poemata filo*.

42. OSCULA NIXA. The kisses are said *niti gradibus* because the lover lay with his head bowed down upon the steps.

43, 44. The simplest interpretation of this couplet is that the lover when making his offering of verse, wreaths, etc., to avoid attracting notice, turned his face away from the door, and slipped in his gifts or affixed his verses by stealth behind his back. A very ingenious theory, originated by Volpi, has been further illustrated by Rothstein. It is held that reference is made to an ancient religious custom. The lover is represented as worshipping the house of his mistress, as the temple of his only goddess. For (1) kisses are given to the doors and thresholds of sacred buildings: cf. Tib. I. 2, 83, *non ego, si memini, dubitem procumbere templis | et dare sacratis oscula liminibus*. (2) In solemn acts of adoration the worshipper turned his back on the object of worship. Cf. Plin. 28, 25, *in adorando dexteram ad osculum referimus totumque corpus circumagimus*. Suet. Vit. 2, *idem miri in adulando ingenii primus C. Caesarem adorare ut deum instituit, cum reversus ex Syria non aliter adire ausus quam capite velato circumvertensque se, deinde procumbens*. (3) *occultis* will have a further reference to ritual. It will be equivalent to *velatis*. Cf. Plaut. Amphitr. I. 1, 101, *velatis manibus orant ignoscamus peccatum suum*. The theory suffers from its very ingenuity. It is too elaborate and obscure to be probable.

46. MATUTINIS ALITIBUS. There is no special reference to cock-crow, though the best parallel for the passage as a whole is Theocr. 7, 122, *μηκέτι τοι φρουρέωμες ἐπὶ προθύροισιν, Ἄρατε . . . ὁ δ' ὄρθριος ἄλλον ἀλέκτωρ | κοκκύσδων νάρκαισιν ἀνιηραῖσι διδοίη*: cf. also Anth. Pal. V. 3. OBSTREPIT. "Clamours against."

48. DIFFEROR VS. "I am diffamed," cf. 4, 21, note. (*deferor* O is hardly possible; it might perhaps bear the sense "I am accused," *deferre* often meaning "to lay information against." But this sense suits the present passages ill: a similar confusion between *differo* and *defero* occurs 4, 22, though in that passage *deferet* would be less difficult.)

XVII

Cynthia and Propertius are estranged apparently through his fault (cf. *ll.* 1, 10). The poet professes to write during a storm at sea, and laments that he must perish far from his love. He was perhaps on his way to Athens (cf. III. 21).

1. POTUI. "I have had the heart to fly." Cf. II. 14, 14, *nec mihi ploranti lenta sedere potest.*

2. ALCYONAS. Here used generally for "sea-birds." Cf. III. 7, 61, and esp. III. 10, 9, *alcyonum positis requiescant ora querelis.* The Halcyon proper, whatever it may have been, was the bird of calm (cf. Theocr. 7, 57), and a reference to it would be scarcely appropriate here.

3. CASSIOPE, a part in the Ionian Sea. There were two ports of this name (both frequently spelt *Cassope*): (1) in Epirus; (2) in the extreme north of Corcyra. The latter is better known: by sailing *via* Corcyra the dangerous coast of Epirus could be avoided. Cicero (ad. Fam. XVI. 9) set sail thence for Brindisi, and Nero landed there on his Greek tour (Suet. Ner. 22). It is probably therefore this harbour to which Propertius alludes. It has been held by many editors that there is a reference to the constellation of Cassiopeia. It has yet to be shown that this constellation has any particular connexion with sailors or calms, while to say "Cassiope shall not see my bark;" is very weak regarded merely as a way of expressing the darkness of the stormy and starless night.

SOLITO O, if right, must mean "as is her wont," "as she has done before." There is no inherent impossibility in making *solito = ex solito*, but there are no parallels. The line does not imply that Propertius was in the habit of making this voyage, but merely that Cassiope often proved a haven of refuge. *solito* is perhaps corrupt: no very convincing emendation has been suggested: *solitam* (Beroaldus), i.e. the ship that so oft has visited her harbour, and *Cassiopes statio* (Lachmann), "the roadstead at Cassiope," are the least unsatisfactory: *solio* (Verrall, *e solio* Heinsius), is closer to the MSS., but involves a reference to the constellation of "Cassiopeia's chair."

7. PLACATAE PROCELLAE. A defining genitive dependent on *fortuna*, i.e. good fortune, consisting in the falling of the storm. Paley prints *Fortuna*, and holds that Fortune is here regarded as *domina aequoris* (cf. Hor. Od. I. 35, 6). His view is possible, but rather far-fetched.

8. FUNUS is here used in the sense of *cadaver*. See note on *fata* (11) for parallel uses.

11, 12. MEA FATA REPONERE O. If the MSS. be right, the only possible meaning must be, "Will you be able to bury my body dry-eyed?" For *repono* in this sense, cf. Verg. Aen. VI. 655, *tellure repostos.* For *fata mea* in the sense of *me mortuum* cf. the very similar use of *mors* II. 13*a*, 22, *nec sit in Attalico mors mea nixa toro.* Cic. pro Milone, 86, *neque ullo in loco potius mortem eius lacerari.* Plin. XIV. 119, *vitis quam iuxta hominis mors laqueo pependerit*; and so also *funus* (8). OSSAQUE NULLA must then be taken as *ossa quae sunt nihil*, "mere dust and ashes." Cf. 5, 22. *corpore nullus.* Cic. de Off. III. 59, *quod eos nullos videret.* Plin. XI. 2, *tam parvis atque tam nullis.* On this view Cynthia is to find his body and to bury him, carrying his ashes to the grave in her bosom. There is, it is true, some inconsistency with II. 19–24, but it is not serious. There he says, "If I had died at home Cynthia would have buried me with all due honours." Here he speaks of the rude burial, which is all she can give the wretched corpse she finds on the lonely shore, far from home and friends. In view of this we can scarcely reject *reponere.* More forcible sense is, however, given by Baehrens' conjecture *reposcere.* "Wilt thou be able to refrain from tears, when thou demandest back my dead body all in vain and canst never hold mine ashes to thine heart?"

SINU, the fold of the *toga* in which the urn was wrapped, as it was clasped to the breast. Cf. Tac. A. II. 75, *miserantibus cunctis, quod femina nobilitate princeps . . . tunc ferales reliquias sinu ferret.*

13. For similar sentiments cf. III. 7, 29 sqq.

14. Cf. IV. 6, 48, *invito labitur illa mari.*

15. Cf. Verg. E. 2, 14, *nonne fuit satius tristes Amaryllidis iras | atque superba pati fastidia?* cf. also II. 25, 11.

18. TYNDARIDAS. The appearance of the Dioscuri in the forms of balls of flame upon the masts during a storm was held to be a sign of safety for the ship. Cf. Hor. Od. I. 12, 25, *puerosque Ledae | . . . quorum simul alba nautis | stella refulsit, | defluit saxis agitatus umor, | concidunt venti fugiuntque nubes.* According to earlier legend they were the sons of Leda and Tyndareus, cf. Od. XI. 298. Later legend makes them sons of Leda by Zeus. Cf. Hom. Hymn, 17, 5; Ap. Rhod. I. 149.

19. ILLIC. Sc. in Rome.

21. MEO FUNERE. abl. of attendant circumstances. "At my burial." CAROS CRINES. Two interpretations are possible. Cynthia, as a token of loving respect, will offer locks of hair at my tomb, (1) dear though they be to her vanity, *or* (2)—better—the locks I love so well; for this custom cf. Ov. Her. 11, 115, *non mihi te licuit lacrimis perfundere iustis, | in tua non tonsas ferre sepulcra comas.*

22. For the custom of placing flowers in the grave, cf. Iuv. 7, 207, *di maiorum umbris tenuem et sine pondere terram | spirantesque crocos et in urna perpetuum ver.* PONERET is more vivid than *posuisset.* Propertius imagines himself as already dead, and says "She would now have been placing, etc."

23. EXTREMO PULVERE. "over my last ashes": a bold locative ablative, somewhat resembling *Tiberina unda* (14, 1).

CLAMASSET NOMEN. For the custom of *conclamatio* at the tomb, cf. Verg. A. III. 67, *animamque sepulcro | condimus et magna supremum voce ciemus.* Also Prop. II. 13*a*, 27, *tu vero nudum pectus lacerata sequeris | nec fueris nomen lassa vocare meum.*

25. DORIDE. Mother of the Nereids and daughter of Oceanus and Tethys (cf. Hes. Theog. 240–264).

26. The Nereids are frequently represented in ancient poetry as attending upon ships and giving them a favourable voyage. They are said to unfurl the sails, because they cause them to be spread by bringing fair weather. CHORO NAF. "dance" rather than "band." Cf. Eur. El. 433, κλειναὶ νᾶες αἵ ποτ' ἔμβατε Τροίαν τοῖς ἀμετρήτοις ἐρετμοῖς πέμπουσαι χόρους μετὰ Νηρήδων, ἵν' ὁ φίλαυλος ἔπαλλε δελφὶς πρῴραις κυανεμβόλοις εἰλισσόμενος. Verg. A. X. 222, (*nymphae*) *innabant pariter fluctusque secabant . . . agnoscunt longe regem lustrantque chorcis. noto* DV probably, as Solbisky suggests, arises from the fact that *coro* (*choro*) was mistaken for *Cōro* (*Cauro*) and altered *metri gratia* to the name of another wind.

28. MANSUETIS LITORIBUS. A bold instrumental ablative, "by granting kindly shores."

XVIII

This elegy is written during one of the numerous quarrels that arose between the poet and his mistress. She has cast him off, and he has retired to the countryside to make his complaint and protest his

fidelity to the woods, and to carve Cynthia's name upon the trunks of trees.

5. Propertius imitates Theocr. 2. 64, *νῦν δὴ μούνη ἐοῖσα πόθεν τὸν ἔρωτα δακρύσω ; | ἐκ τίνος ἀρξεῦμαι ;*

8. HABERE NOTAM. "to bear the mark of ignominy." A metaphor drawn from public life ; *nota* was the mark set against the names of evil livers by the censors in the lists of citizens, knights and senators, which it was their duty to supervise. It involved removal from the list. So here Propertius represents himself as outcast, degraded from Cynthia's favour.

9. CARMINA is given by all good MSS. It may mean: (1) "magic songs." Some rival lover has taken her from him by witchcraft, cf. 12, 9, *num me deus obruit? an quae | lecta Prometheis dividit herba iugis?* or (2) "lampoons," "scandalous rhymes," which have slandered Propertius. *crimina* ς, "accusations" is simpler, and may perhaps be right: but no change is really required.

12. LIMINE. A very bold locative ablative, where the dative or *in limina* would have been usual, but cf. IV. 8, 10, *cum temere anguino creditur ore manus*, and possibly II. 1, 66, *Tantalea poterit tradere poma manu.*

14. VENERIT. "shall come upon you." It is possible, however, that *venio* may here be used almost as an auxiliary verb="shall prove," "shall become." But there is little support for such a use of the verb: Iuv. 7, 29 and Verg. G. I. 29, *an deus immensi venias maris*, are sometimes quoted to prove it: in both cases, however, the verb can bear its usual sense, though on the latter passage Servius says *'venias' autem aliquanti pro 'sis' accipiunt . . . 'ire' veteres pro 'esse' dicebant.*

15. "I will not go so far as truly to deserve your anger" ; i.e. by consoling myself with another mistress. FUROR, "an object of fury," cf. 2, 17, (*Marpessa*) *Idae et cupido discordia Phoebo* ; 20, 6, *proximus ardor Hylae.*

17. COLORE O. Two interpretations are possible: (1) "Is it that I show few outward signs of love, and no longer flush at sight of you ?" (2) "Is it that I am no longer pale with longing for you, and show few outward signs of love ?" But the phrase is vague, and *calore* v may be right: "Is it that my passion's fire has cooled, and I show," etc.

20. ARCADIO DEO. Pan, cf. Verg. E. 10, 26, *Pan deus Arcadiae.* He was enamoured of the Oread Pitys. She fled his embraces and was transformed into a pine. Cf. Lucian, Dial. Deor. 22, 4. Nonnus. Dion. XLII. 259.

23. A ! TUA QUOT ς: *an tua quod* O. The latter reading is meaningless. It can only mean "are you angry with me because I have been hurt by the wrongs you have done me ? nay, I have never openly complained of you, only your fast-closed door has heard me, and it can tell no tales." To interpret this as meaning "are you afraid that my anger at your infidelity has led me to publish scandal about you ?" is to read far too much into the word *curas*. *a ! tua quot* gives excellent sense and is very close to the reading of O.

24. QUAE=*sed ea.* Cf. *quarum*, 19, 15. It is a vague neuter plural summing up all that is comprised under *curas.* Cf. *quae*, 19, 19.

27. DIVINI FONTES O. This can only be interpreted as a vocative. He appeals to the nymph-haunted streams for pity. But this appeal

is not particularly appropriate. If we take *divini fontes* as parallel to *frigida rupes* and *dura quies* the epithet *divini* becomes ludicrous. The passage is corrupt, but no convincing correction has been made. The least unsatisfactory are *di ! nivei fontes*, "ice-cold streams" (Lachmann); *mi nudi montes* (Postgate after Markland's *di ! nudi montes*). But neither of these can be considered certain. *Clusini* (Ellis) is exceedingly close to O; but there is little point in dragging in a place-name: we require an epithet on the same lines as *frigida* and *dura*.

XIX

From the tone of this elegy we may infer that Propertius has been reconciled with his mistress (cf. *ll.* 1, and 25, 26). It seems to have been written while the memory of some great peril was fresh in his mind, and in the opening line we may perhaps see a reference to the last elegy but one. "Now that you love me once again I fear no peril; my only fear is lest you cease to love me after death." He contrasts his present happy position with his misery in El. 18. "My love is strong as death," he continues, "only do thou prove faithful when I am gone. And now, while yet we may, let us live and love. Eternity itself is all too short for love."

2. DEBITA FATA ROGO. *fata=mortem meam.* The funeral pyre is represented as demanding his death as its due. NIL MOROR: "I care nought for." Cf. Verg. A. 5, 400, *nec dona moror.*

5. HAESIT. "Love has clung to mine eyes, has entered into them so deeply." It is through the eyes that Love enters the soul. This is the simplest interpretation of a curious line. Hertzberg gives an ingenious, but grotesque explanation. The lover goes about with his eyes smeared with birdlime ready to catch the winged Love! Cf. Meleager (Anth. Pal. xii. 92), Ὦ προδόται ψυχῆς παίδων κύνες αἰὲν ἐν ἰξῷ | Κύπριδος ὀφθαλμοὶ βλέμματα χριόμενοι, | ἡρπάσατ' ἄλλον ἔρωτα. This interpretation is possible, but against it is the fact that in using such a bold metaphor we should expect the poet to be explicit, as Meleager is, not to veil his meaning under the vague *haesit.*

NOSTER PUER. "the boy Cupid whom I serve": or it is possible that it refers not to the god of Love, but to one of the many *Amores*, who is conceived as having specially attached himself to the poet.

6. OBLITO is best regarded as passive. Cf. Verg. E. 9, 53, *nunc oblita mihi tot carmina.*

7. ILLIC is further explained by *caecis locis.* For a like pleonasm, cf. II. 10, 22, *ponitur hac imos ante corona pedes.*

PHYLACIDES. Protesilaus, the grandson of Phylacus (cf. Il. II. 705) was permitted to return for one day from the underworld to visit his wife Laodamia.

9. FALSIS. "shadowy," "unsubstantial." GAUDIA refers to Laodamia herself, "her that was his joy."

10. THESSALUS NAF: *Thessalis* DV. Either may be right, but the weight of authority is perhaps on the whole in favour of *Thessalus. umbra* goes with *venerat* ("came as a ghost") not with *Thessalus. Thessalis* would be a natural correction on the part of a reader who failed to see that *umbra* was predicative. Protesilaus was the hero of Phylace in Thessaly. Cf. Il. II. 699, τοῦ δὲ καὶ ἀμφιδρυφὴς ἄλοχος Φυλάκῃ ἐλέλειπτο | καὶ δόμος ἡμιτελής.

13. CHORUS must be taken with *veniant*: "let them come in a band." In such cases of apposition the absence of an epithet is very exceptional; Housman therefore proposes to read *formosus*, which makes the line more normal. In point of sound, however, the change is by no means an improvement. Though usage is in favour of the change there is no inherent impossibility in the reading of O. For the spondaic ending cf. 13, 31, note.

15. QUARUM = *sed earum* (cf. *quae*. I. 18, 24). *quarum* following on *quas*, etc., in the preceding line is rather ugly and we should perhaps read *harum* (Heinsius). But the correction, though probable, is not absolutely required.

16. The punctuation given in the text was first suggested by Leo. *Tellus . . . sinat* is parenthetical; *et* forms the connecting link between *quarum . . . gratior* and *cara . . . meis*. The parenthesis refers forward; the boon which earth is to grant is the continuance of their love in the other world. *Tellus* is personified as the goddess of the underworld. Cf. Suet. Tib. 75, *pars terram matrem deosque Manes orarent, ne mortuo sedem ullam nisi inter impios darent*. For a similar parenthesis in the pentameter we may perhaps compare IV. 8, 6, *qua penetrat—virgo, tale iter omne cave— | ieiuni serpentis honos*: see note. The older punctuation of this line places a full stop after *sinat*. This would make the sense: "May earth have the justice to grant that Propertius shall remain firm in his conviction that Cynthia is preferable to all the heroines in the underworld." But such a sense is intolerably grotesque.

ITA may be taken either with *sinat* or *iusta*. The latter is best; *ita* sc. in so far as she permits it.

18. OSSA. There is a curious confusion between the bones or ashes and the spirit of the dead. Cf. IV. 7, 94, *mecum eris et mixtis ossibus ossa teram*; IV. 11, 20.

19. This line has been groundlessly suspected. The only difficulty lies in *mea favilla*, which must be interpreted as an exceptionally bold use of the ablative of attendant circumstance. Cf. I. 17, 21, *meo funere*, and perhaps III. 22, 13, *qua rudis Argea natat inter saxa columba* (see note). Tr. "when I am dust and ashes."

QUAE. A vague accusative with no definite antecedent. Cf. I. 18, 24. It refers to all the feelings of deep and faithful affection which Propertius has spoken of in the preceding lines as filling his heart. Tr. "like love mayst thou feel."

20. NON ULLO LOCO. Sc. *ubicunque moriar*, "wherever death meets me." If only Cynthia is true, he cares not when or how he may die. He returns to the sentiments expressed in the first couplet.

22. EI! NOSTRO. This is the reading of the Ald. ed. 1515, and is a marked improvement on the unpleasant reading of the MSS. *e nostro*.

24. CERTA. "Even a faithful maid."

XX

In this elegy, under the pretence of warning his friend Gallus to beware, lest the Nymphs attempt to carry off the boy he loves, Propertius introduces a beautiful account of the fate of Hylas. Propertius' treatment of the legend may be compared with that of

Ap. Rhod. I. 1207–1272; Theocr. 13, and Val. Flaccus III. 521, from all of which it differs considerably in detail.

1. GALLE. see El. 5.

2–4. *l.* 2 is parenthetical, *l.* 3 is the warning of Propertius, *l.* 4 serves to introduce the story of Hylas.

4. "So might Ascanius, so cruel to the Minyae, have told thee." MINYIS. Sc. the Argonauts. Cf. Ap. Rhod. I. 229: *τοὺς μὲν ἀριστῆας Μινύας περιναιετάοντες | κίκλησκον μάλα πάντας ἐπεὶ Μινύαο θυγατρῶν | οἱ πλεῖστοι καὶ ἄριστοι ἀφ' αἵματος εὐχετόωντο | ἔμμεναι.*

ASCANIUS. The river Cius (A. Rhod. I. 1178), Ascanius, or Cius Ascanius flows into the east end of the gulf of Cius on the south coast of the Propontis. According to Antoninus Liberalis, met. 26: Hylas was carried off by the nymphs of the Ascanius (*ὁ δὲ παῖς Ὕλας ἦλθε πρὸς τὸν Ἀσκάνιον ποταμὸν . . . καὶ αὐτὸν ἰδοῦσαι νύμφαι τοῦ ποταμοῦ τούτου θυγατέρες ἡράσθησαν* κτλ.). Cf. also, perhaps, Dionys. Perieg. 805. It is with this version of the legend in his mind that Propertius speaks of "Ascanius cruel to the Minyae" (cf. *l.* 16). He was cruel in that by the loss of Hylas he deprived the Argonauts of Hercules, who went off in search of the boy and was left behind. But later on Propertius follows Ap. Rhod. in saying that it was the nymphs of the well of Pege who carried off Hylas. The difficulty is best solved by supposing Pege to be an affluent of the Ascanius.

DIXERIT N: *dixerat* AFDV. "might tell you." *dixerat* must have arisen owing to the misunderstanding of some scribe, who failing to see that *Minyis* was dependent on *crudelis*, changed the subjunctive which he could not interpret into the indicative. *dixerit* must be right; not only does it give the best sense, but it is hardly a probable corruption of *dixerat*.

6. THEIODAMANTEO. Hylas was the son of Theiodamas. Cf. Ap. Rhod. I. 1212: *δόμων ἐκ πατρὸς ἀπούρας | δίου Θειοδάμαντος, ὃν ἐν Δρυόπεσσιν ἔπεφνε.* The MSS. give *Therodamanteo*, which points to *Theio damanteo* or *Theodamanteo*, rather than *Thiodamanteo*, which is the form generally printed. PROXIMUS ARDOR HYLAE. "an object of passion rivalling Hylas." Cf. *furor*, I. 18, 15.

7. HUIC (Auratus): *hunc* NAF: *nunc* DV. *hunc* involves an anacoluthon, for in *l.* 11, we have *cupidas apinas*. We must either accept the emendation of Auratus or the reading of ς *cupidis rapinis*. But the former is distinctly closer to the reading of O.

LEGES. "walk beside," "skirt." Cf. Ov. Fast. IV. 289, *aequoraque Afra legit.* UMBRAE SACRA FLUMINA SILVAE Hoeufft). *umbrosae flumina silvae* O. Some proper name is clearly required to correspond with *Aniena* (8) and *Gigantea* (9). If *sacra* had by some accident been omitted, *umbrosae* was almost certain to creep in. *Silae* (Scaliger) is also a very simple correction, but is less appropriate. Propertius being a native of Umbria was more likely to refer to the woods and streams of his home than to the forests of Bruttium, and as Hertzberg remarks, *Anieni nihil est cum Bruttiis.*

8. ANIENA. The Anio is a tributary of the Tiber; it rises in the Apennines and flows down past Tibur, the modern Tivoli.

9. GIGANTEA ORA. i.e. the Phlegraean plains, the volcanic district round Naples, the reputed scene of the war between the Gods and Giants.

10. UBICUNQUE. "anywhere": for this absolute use of *ubicunque*

cf. Quint. X. 7, 28, *quidquid loquimur ubicunque.* (There is no ellipse of *spatiabere* as Paley supposes.)

VAGO FLUMINIS HOSPITIO = *vagi fluminis hospitio.* Tr. "where some wandering stream gives you welcome."

12. ADRYASIN (Struvius): *Adriacis* O. Here and again in *ll.* 32 and 45, Propertius differs from Ap. Rhodius, who says, I. 1226, et seq., that the wood-nymphs stood at a distance, while a *νύμφη ἐφυδατίη* dragged Hylas down. But that is no reason for rejecting *Adryasin.* Propertius may be allowed some originality here, just as in the episode of Calais and Zetes (see 25 note). Nor is there any necessity to insist that we require a definite reference to water-nymphs. No hard and fast line can be drawn between the various classes of nymphs. Hamadryads and Naiads are often identified. Cf. Anth. Pal. VI. 189, *νύμφαι ἁμαδρυάδες ποταμοῦ κόραι.* Culex. 95, *fontis Hamadryades.* Ov. Met. I. 690, *inter Hamadryades celeberrima Nonacrinas | Naias una fuit*; also Fast. IV. 231. Therefore Lachmann's suggestion, that we should read *Hydriades* here and at *l.* 45 with *Enhydriades* (*l.* 32), falls to the ground.

13. SIT DUROS (Lipsius): *sint duri* O. With the reading of O the only possible explanation of *l.* 14 is to supply *sit* to govern *adire*, from *sint* in the preceding line. This is so harsh as to be scarcely possible. The simplest correction is that of Lipsius. Tr. "lest it be thy fate to visit cruel mountain and icy crag," etc. *sit* (*durum !*) (Francius), "lest it be thine—oh ! cruel fate—to visit," etc., is also very close to O, closer indeed than *duros*, but the parenthesis is somewhat abrupt and harsh, though the exclamatory *durum !* may be parallelled by Hor. Od. I. 24, 19 : *durum, sed levius fit patientia.*

14. EXPERTO (Livineius) : *expertos* O. The reading of O is capable of interpretation, but is awkward and obscure. Two interpretations are possible. (1) *neque expertos = et inexpertos* : "and strange lakes," sc. that you have never yet visited in the search for your lost love. (2) *expertos* may be independent of *neque.* The sense will then be "lakes tried by lovers to their cost." The latter interpretation is preferable, but similar sense is given more clearly and forcibly by *experto*, a correction involving but the slightest change. Tr. "having tried them to your cost" : i.e. having risked Hylas and lost him.

SEMPER ADIRE. "to visit *continually*" in the vain hope of discovering the lost boy.

15. QUAE. Sc. the miseries hinted at in the preceding couplet.

15, 16. ERROR HERCULIS. For this curious periphrasis whereby the true subject of the sentence takes the form of a genitive dependent on or an adjective agreeing with a noun expressing its quality, cf. III. 19, 15, *patria succensa senecta.* Virg. Aen. IV. 132, *odora canum vis.* Il. II. 653, *βίη Ἡρακληΐη.* For the wanderings of Hercules in search of Hylas cf. Theocr. 13, 64, *Ἡρακλέης τοιοῦτος ἐν ἀτρίπτοισιν ἀκάνθαις | παῖδα ποθῶν δεδόνητο, πολὺν δ' ἐπελάμβανε χῶρον. | σχέτλιοι οἱ φιλέοντες, ἀλώμενος ὅσσ' ἐμόγησεν | οὔρεα καὶ δρυμούς.*

17. PAGASAE. Pagasa was a port of Thessaly where the Argo was built, and whence the Argonauts set sail (cf. Ap. Rhod. I. 238). Strabo IX. 436, says that the very name of Pagasa was fancifully derived by some from the *ναυπηγία τῆς Ἀργοῦς.* ARGON might be the acc. of *Argo.* Cf. Ov. Am. II. 16, 31 ; Her. 7, 133 ; Priap. 68, 23. *Calypson*: both Rothstein and Postgate defend this view, but the ship Argo endowed with "sentient faculties and the power of speech"

though she was, could hardly be said, *applicuisse ratem*, "to have moored her bark." It is far better to accept Professor Ellis' brilliant suggestion, that we should read EGRESSUM for *egressam* O, and take *Argon* as referring to *Argos*, the builder of the vessel. Cf. Ap. Rhod. I. 18, *νῆα μὲν οὖν οἱ πρόσθεν ἐπικλείουσιν ἀοιδοί | Ἄργον Ἀθηναίης καμέειν ὑποθημοσύνῃσιν.*

18. PHASIDOS ISSE VIAM. "to have gone upon the way to Phasis." For the descriptive genitive *Phasidos* cf. II. 1, 20, *caeli iter*. The Phasis was a river of Colchis.

19. ATHAMANTIDOS UNDIS. "the waves of Athamas' daughter (Helle)." Sc. the Hellespont.

20. MYSORUM. In *l.* 34, the nymphs are spoken of as Bithynian. The discrepancy is explained by the fact that the district where the Argonauts disembarked is on the marches of Mysia and Bithynia.

22. Cf. Ap. Rhod. I. 1182, and Theocr. 13, 33, both of whom Propertius follows at this point very closely.

25. This legend of Zetes and Calais is found only here. The sole hint of such an episode that we get elsewhere is in Ap. Rhod. I. 1300, where Zetes and Calais are described as having persuaded the Argonauts not to return to search for Hercules, who had left them in quest of Hylas. Eventually Hercules had his revenge and slew the two sons of the North Wind. The story as told here may be an invention of Propertius, but the minuteness of detail with which he describes the onslaught of the winged brothers upon Hylas suggests that he had some pictorial work of art in his mind.

27. SUSPENSIS PALMIS. "with hovering hands." They try to seize the boy's face in their hands, that they may kiss him. Postgate expounds the scene admirably. "The two winged brothers are hovering above Hylas in the air. One of them bears down upon him to snatch a kiss from his upturned (*supina*) face. While Hylas is engaged in warding him off, the other comes to secure the prize (*alterna fuga*). Hylas defeats them by clasping one of them from behind under his wing, where he could not reach him, and allowing him to raise him in the air (*pendens*), and by driving the other away with a branch."

29. EXTREMA ALA. Sc. at the junction of the wing and the shoulder. It can scarcely mean "the outer end of the wing." Hertzberg's naïve objection disposes of that view. "Arreptus quidni contraxit alas, ut delapsus in terram apprehendentem Hylam pedes et cominus invaderet." Also, as Postgate points out, such an interpretation gives less force to *secluditur*.

31. PANDIONIAE. Orithyia, their mother, the North Wind's bride, was the grand-daughter of Pandion, king of Athens.

33. ARGANTHI. Ap. Rhod. I. 1178, calls the mountain, *Ἀργανθωνεῖον ὄρος* (cf. also Strabo XII. p. 564), while Ant. Lib. 26, has *Ἀργανθώνη*. The shorter form used by Propertius is found only in the Orphica. Arg. 641. This mountain forms the north side of the gulf of Cius.

PEGE, which is supported by the spelling of the MSS. (*Phege*) is probably right and suits *erat* better than the plural form *Pegae*. The latter was introduced by Scaliger, following Ap. Rhod. I. 1222.

34. THYNIASIN. *Thynia* was a district of Bithynia lying to the northwest of the gulf of Cius. The Bithyni dwelt to the west, the Thyni to the east of the river Psilis or Psilion. Here the word *Thyniasin* is

used loosely for *Bithynis*. For the exact position of the Thyni cf. Eustath ad Dionys. Perieg. 793, Steph. Byz. s.v. Ψίλιον.

35. NULLAE for *nulli*. Cf. III. 11, 57, *toto . . . orbi*; Tib. IV. 6, 9, *ullae non ille puellae servire . . . dignior*.

43. HAURIRE. Though Propertius makes no mention of a pitcher, Hylas is clearly represented as stooping, not to drink, but to draw water in a pitcher. That such is the case is shown by the phrase *plena trahens*, and by the attitude described (*innixus dextro umero*): cf. also Ap. Rhod. I. 1234, αὐτὰρ ὅγ' ὡς τὰ πρῶτα ῥόῳ ἔνι κάλπιν ἔρεισεν, | λέχρις ἐπιχριμφθεὶς, περὶ δ' ἄσπετον ἕβραχεν ὕδωρ | χαλκὸν ἐς ἠχήεντα. So too Ant. Lib. and Theocr. l.c.

48. SONITUM FECIT. "he uttered a cry." For *sonitus* used of the human voice the nearest parallel is perhaps to be found in Cic. ad Att. I. 14, 4, *nosti iam in hac materia sonitus nostros*. It is tempting at first sight to take *rapto corpore* as the instrumental abl., and to translate *sonitum fecit*, "made a splash." But the sense is prosaic, and, as Postgate points out, a splash could hardly tell Hercules that it was Hylas who had fallen into the water. Further, *iterat responsa* (49) points to a cry having been uttered by Hylas. The line is bald and ugly, whatever meaning be assigned to it, and may be corrupt. But it is hard to see where the corruption lies: no plausible correction has been made, *comitem . . . civit* (Sandström) being the least objectionable.

50. NOMEN. Probably that of Hylas. The phrase *aura refert* suggests an echo such as Vergil introduces Ecl. 6, 43, *his adiungit Hylan nautae quo fonte relictum | clamassent, ut litus "Hyla, Hyla," omne sonaret*. Cf. also Val. Flacc. III. 596, *rursus Hylan et rursus Hylan per longa reclamat | avia, responsant silvae et vaga certat imago*. Ant. Lib. 26, goes further and declares that the nymphs transformed Hylas into an echo. Postgate holds that *nomen* = *Herculis nomen*, and quotes Theocr. 13: τρὶς μὲν "Υλαν αὔσεν ὅσον βαθὺς ἤρυγε λαιμός· | τρὶς δ' ἀρ' ὁ παῖς ὑπάκουσεν· ἀραιὰ δ' ἵκετο φωνὰ | ἐξ ὕδατος· παρεὼν δὲ μάλα σχεδὸν εἴδετο πόρρω. to prove that Hylas answered. But against this it may be pointed out that *sed* suits the first interpretation best, while the line on his interpretation is very weak and entirely lacks the pathetic effect of Theocritus, due to the epithet ἀραία, and the words which follow, παρέων δὲ κτλ.

EXTREMIS. "from the edge of the pool." Cf. 11, 6, *extremo in amore*.

52. VISUS O. "that hast seemed to trust thy fair Hylas to the mercies of the nymphs." From *rursus* v. Palmer ingeniously conjectures *formosum ni vis perdere rursus Hylan*. Attractive though the correction is, the fact that v gives *rursus* is not enough to justify us in suspecting *visus* (which gives excellent sense) of corruption.

XXI

This elegy is in the form of a last request of a certain Gallus, probably a neighbour or relative of Propertius (cf. 22, 7, *propinqui*) who perished at the hands of banditti in the Perusine war, 41 B.C. He had fought for L. Antonius and, on the defeat of his cause by Octavian,

escaped from the swords of the enemy only to meet his death by "unknown hands." Though Propertius can hardly have been more than ten years old at the time to which this poem refers, this sad event clearly left a deep impression on his mind.

The poem is addressed to a fellow-soldier flying from the field of battle, and may, it is suggested, have been intended for an inscription on a cenotaph. But the interpretation of the poem is exceedingly doubtful and turns largely on the reading adopted in *ll.* 5, 6 and 9.

2. AGGERIBUS. (1) The walls of Perusia. Cf. Verg. A. X. 24, *aggeribus murorum.* (2) The siege works round about Perusia. This is perhaps the most natural meaning for *aggeribus*, standing by itself. II. 13*a*, 48, *Gallicus Iliacis miles ab aggeribus* points, however, to the first interpretation.

3. "Why turnest thou away thy swollen eyes at the sound of my moaning?" NOSTRO GEMITU may be abl. of attendant circumstances (cf. I. 19, 19, *mea favilla*), or, more simply, a causal ablative, "by reason of."

TORQUES is naturally used of distortion of any kind, and gets its precise meaning from the context; with the reading *quid* it can only bear the meaning "turn away." The sense "turn towards" would reduce the question to nonsense.

QUID O has been needlessly changed to *qui* in σ, and this alteration has been adopted by some editors, presumably on the ground that they did not understand the force of the question, and held that the flying soldier would most naturally turn his eyes towards Gallus when he heard his groans. But the reading *quid torques* is far more forcible. It is an appeal to the fugitive to stop. "Why do you hurry by with averted head? I am a comrade in arms."

TURGENTIA. Swollen with tears of grief for the day's disaster, or perhaps pain from his wound.

4. PROXIMA. "your close comrade in arms." It is hardly possible to give *proxima* a *temporal* meaning; i.e., "but *yesterday* I was your comrade in arms." *proximus* is found in this sense *only* with nouns denoting time, and we should expect *eram* rather than *sum.*

PARS VESTRAE MILITIAE. Cf. Ov. Her. 8, 46, *hic pars militiae, dux erat ille ducum*; I. 6, 34, *pars eris imperii.* Gallus addresses him as one that stood by his side in the ranks. It is, however, possible that *proxima* may refer to yet closer ties: cf. 6 note.

5–10. In *l.* 6 all good MSS. give *ne.* In *l.* 9 NAF give QUAECUMQUE, DV *quicumque.* If we accept *quaecumque* the sense is not free from difficulty. It will be: "Save yourself, that your parents may rejoice over your safety; let your (or 'my') sister never know from your tears of my cruel fate, how that Gallus escaped through the midst of Caesar's swords to perish by an unknown hand. And let her know that all the bones she may find on the Tuscan hills are mine." I.e. let her not know how peculiarly tragic my fate is. Let her believe that I perished in the mêlée and that my bones are mingled inextricably with those of my comrades. This interpretation is not impossible, but renders the poem rather *manqué.* We should rather expect Gallus to enjoin that the sister should never be told of his death. The partial concealment, which he demands, lacks point.

Three solutions of the difficulty are possible. (1) I believe that the last couplet is also to be included under the things that she must never

learn. Such a sense would be given by reading NEC for *et* in *l.* 9. The sense thus given is very simple and effective. "Nor let her ever know that whatever bones she may find on the Tuscan hills are mine." He thinks of his bones as being scattered over the hillside far and wide.

(2) We may read *quicunque* with DV. The only further change needed will be in the punctuation. A full stop must be placed after *manus l.* 8. The sense will then be: "Let her never know how piteously I died. And whoso finds bones scattered over the Tuscan hills, let him know them to be mine." He concludes with an appeal to the chance traveller to bury his remains. The remains of Gallus were never found (cf. 22, 8).

(3) Beroaldus, retaining *quaecumque*, reads *haec* for *ne* in *l.* 6. The sense thus given is good. But we may object that tears alone could hardly tell the circumstantial story which follows.

Of the three remedies I prefer the first, as distinctly the most forcible in point of sense.

5. SIC. Sc. not dying of your wounds. (Passerat excised *ut* and followed Beroaldus in reading *haec* for *ne*, thereby making *l.* 5 an adjuration. *sic* would then mean "on the condition of your telling all to my sister." But the change is in no way required.)

6. NE is abrupt, but not sufficiently so to justify our rejecting it for *nec* ς.

SOROR. Is she the sister of Gallus or the sister of the soldier? The question cannot be answered with certainty. On the whole the latter is more probable, since *soror* is most naturally taken in close connexion with *parentes*. In that case she must be regarded as the betrothed of Gallus, and considerable stress must be laid on *proxima*. The soldier to whom he appeals is anonymous, but in any case *l.* 4 shows that they were well acquainted. The vagueness of the whole poem may possibly be accounted for by its being intended primarily for the ears of the family of Gallus, who were familiar with the details of the story.

ACTA. "that which took place." It is not used as *acta* II. 13*a*, 18, in the technical sense of written instructions left by the deceased for his funeral.

7. GALLUS. Not the Gallus of I. 5, 10; 13, 20; nor Cornelius Gallus II. 34, 91; nor yet again the Gallus mentioned IV. 1, 95, for he perished *in castris dum credita signa tuetur*.

XXII

This elegy purports to answer the request of Tullus for an account of the poet's birthplace. The answer given by Propertius is, however, so vague that the poem has with some reason been regarded as mutilated. Professor Housman gives an ingenious reconstruction of the poem: after *l.* 8 he inserts II. 30, 21, 22, *spargereque alterna communes caede penates,* | *et ferre ad patrios proelia* (a needless correction for *praemia* O) *dira lares*, and after *l.* 10, IV. 1, 65, 66, *scandentes quisquis cernet de vallibus arces* | *ingenio muros aestimet ille meo*. Mr. O. L. Richmond further suggests that for *quisquis cernet de* we should read *Asis qui cernit vallibus arces*. This correction receives some support from *quasuis*, which FL give instead of *quisquis*. A preferable change

would, I think, be *scandentes qui Asis cernit de vallibus*. In either case, as Mr. Richmond points out, " the poem as restored gains greatly in force by the addition of the actual name of the poet's birthplace at the end." For *Asis* (= Assisi) cf. IV. 1, 125, note.

This reconstruction is most ingenious, and has the additional merit of helping us out of serious difficulties in II. 30 and IV. 1 (q.v.). It is, however, hard to find any plausible theory to account for such wholesale displacement of lines. I prefer, therefore, on the whole to retain the text given by the MSS. The vagueness of the poem though suspicious is not absurd, and though the suggested remedy is not improbable, its very boldness prevents us from regarding it as certain.

1. QUALIS ET UNDE GENUS. Sc. *sim.* Cf. Verg. Aen. VIII. 114, *qui genus ? unde domo es.* TULLE, see El. 6.

2. SEMPER is best taken with *quaeris*. Postgate suggests and Rothstein asserts that it goes with *amicitia = continua*. There is no exact parallel, but we may compare Verg. A. I. 21, *populus late rex* ; Liv. VI. 39, *nullo publice emolumento.*

3. PERUSINA. See El. 21, introductory note.

6. SIC σ : *sit* O. The sense given by *sit* is very abrupt. " To me of all men, dust of Tuscany, there should be grief." *sic* is a certain correction : DOLOR is in apposition to *pulvis Etrusca*. " Thus it is, dust of Tuscany, to me of all men thou cause of grief, that thou, etc."

PULVIS, feminine. Cf. II. 13, 35 ; IV. 9, 31. But in I. 17, 23 ; 19, 6 and 22 ; IV. 2, 40, Propertius makes it masculine. The feminine use is an archaism : cf. Enn. ap. Non. 217, 11, *pulvis ad coelum vasta feretur* : id. 217, 13, *pulvis fulva.*

7. PROPINQUI. The Gallus of the preceding elegy.

9. SUPPOSITO depends on *proxima*, not on *contingens*, which would require an accusative and here serves merely to emphasize *proxima.*

BOOK II

I

This elegy is addressed to Maecenas, who has urged Propertius to sing the glories of Caesar. The poet excuses himself from so doing. Love alone can be his theme.

2. IN ORE. N is certainly right. The words go closely with *mollis*. "Whence comes that book that sounds so soft upon the tongue." *In ora* AFDV is the work of a scribe who thinking that *in ore* went with *veniat* made what, on that hypothesis, would be a necessary correction.

5. COGIS NAF. *togis* DV is an unmetrical correction of a scribe who understood neither *cogis* nor *Cois*. *cogis*, "If you force her to move in Coan silks," is a harsh expression for "If you make her go," "if you would have her go," and may be corrupt. We might paraphrase, "Send her before me in Coan silk and of Coan silk shall be all my song." If *cogis* be rejected we must adopt Lachmann's conjecture *coccis*, "Coan dyes." This further involves the transposition of 5, 6 after 7,8, making *incedere* dependent on *vidi*. With such a number of couplets beginning with *sive* or *seu* one might easily be displaced. (*vidi* 5 for *cogis*, though simple, has small probability.)

COIS. See I. 2, 2, note. Ovid imitates this couplet A. A. II. 298, *sive erit in Cois, Coa decere puta.*

9. LYRAE CARMEN PERCUSSIT. *carmen* is a bold cognate accusative after *percutere*, but cf. Ov. Trist. IV. 10, 50, *dum ferit Ausonia carmina culta lyra*; also our phrase "to strike up a tune," and the Greek κρέκειν μέλος, Theocr. Ep. 5.

10. "I marvel how cunningly she presses her deft hands upon the strings."

11. SEU CUM. At this point there is a sudden change in the construction. Hitherto *seu* has been used in the sense *aut si*; here it is used as equivalent to *aut*. (Rothstein quotes Verg. A. VI. 880, *seu cum pedes iret in hostem | seu spumantis equi foderet calcaribus armos*, but the parallel is very doubtful, since *cum* may easily be supplied with the second *seu*.)

15. SEU QUICQUID . . . SIVE QUODCUNQUE. Here again *seu* is used as *aut*, although *l.* 13 it once again bore the sense *aut si*.

19, 20. TITANAS. i.e. the struggle of the Titans against the gods.

OSSAN OLYMPO. Otus and Ephialtes the sons of Aloeus attempted to scale heaven by placing *Ossa* on Olympus and Pelion on Ossa. Cf. Od. 11, 315; Ov. Met. I. 152.

IMPOSITUM DV is the less obvious reading than *impositam* NAF

and for that very reason is probably right. A scribe would, in view of the termination of *Ossan*, have been less likely to change *impositam* to *impositum* than vice versa. Ossa is masc. only in Ov. Met. I. 155. The very peculiarity of *impositum* tells therefore in favour of the *bona fides* of the scribe.

CAELI ITER. "the road to heaven." Cf. I. 20, 18, *Phasidos isse viam.*

21. THEBAS. Sc. the war of the Seven against Thebes. PERGAMA the citadel of Troy, styled Pergamos by Homer. NOMEN=*gloria.* Cf. I. 4, 8, *nomen habere.*

22. XERXES in the second Persian expedition to Greece (480 B.C.), fearing the circumnavigation of Athos, caused a canal to be cut across the neck of that promontory. Cf. Herod. VII. 22. BINA VADA the shallows in-shore on either side ot the promontory.

23. REGNAVE PRIMA REMI. Propertius alludes to the founding of Rome and its early struggles with its neighbours. Propertius here uses *Remus* for *Romulus, metri gratia,* as in IV. 1, 9: 6, 80. Cf. also Cat. 58, 5; Iuv. 10, 73.

24. From the mention of the Punic wars he passes to the great struggle with the Teutones and Cimbri, defeated by Marius at Aquae Sextiae and the Raudine Plain in 102 and 101 B.C. respectively.

26. MUTINAM. Octavian defeated M. Antonius and relieved Dec. Brutus, who was besieged in Mutina 43 B.C.

PHILIPPOS. Octavian and Antonius defeated M. Brutus and Cassius in the two battles of Philippi 42 B.C. CIVILIA BUSTA. Cf. I. 22, 3, *Perusina . . . patriae sepulcra.*

28. SICULAE . . . FUGAE. Sextus Pompeius, who held Sicily, was defeated at Naulochus by M. Vipsanius Agrippa, Octavian's lieutenant, in 36 B.C.

29. For the Perusine war, cf. I. 21, introd. note.

30. PTOLOMAEEI . . . PHARI. Propertius alludes to the conquest of Egypt after the battle of Actium. Pharos was an island at the entrance of the harbour of Alexandria, on which stood the famous lighthouse named Pharos. *Ptolomenei* NAFV: *Ptolomaeae* D. Pharos is common in gender, though the masculine is very rare, only occurring once beside the present passage, sc. in Suet. Claud. 20.

31. AEGYPTUM Σ: *cyptum* NAF: *cyprum* DV. *Cyptum* is nonsense, and though, as Hertzberg points out, Cyprus had been annexed to Egypt by Antonius (cf. Plut. Ant. 36; Strabo. XIV. p. 685) it would hardly occupy such an important place in the triumphal procession as this couplet would suggest. *Aegyptum* (*giptum* f.) is a certain correction. For the effigy of a river in a triumphal procession, cf. Ov. Trist. IV. 2, 41, *cornibus hic fractis viridi male tectus ab ulva,* | *decolor ipse suo sanguine Rhenus erat:* | *crinibus en etiam fertur Germania passis.*

ATTRACTUS NA: *attractatus* F: *tractus* DV. *attractus* is perfectly possible: "dragged by force": cf. Liv. XXIX. 9, *tribunos attrahi in se iussit.* Against this, however, we must set the brilliant conjecture of Baehrens, *atratus,* "in robes of mourning" (cf. Ov. Trist. l.c.), which makes the picture more vivid. It may very possibly be right, but it cannot be proved that *attractus* is wrong.

33. REGUM. Cf. Aug. Mon. Anc. 1, 27, *in triumphis meis ducti sunt ante currum meum reges aut regum liberi novem.* The only three royal

persons who figured in the triumph, whose names have come down to us, are Alexander and Cleopatra, the children of Cleopatra, and Alexander, brother of Iamblichus, king of Emesa. Cf. Dion. 51, 2; 51, 21.

34. ROSTRA. The beaks of the ships captured at Actium were carried in the procession along the Sacred Way to the Capitol.

36. The compliment paid Maecenas in this line is well merited. He was a kind of unofficial prime minister to Augustus, who found his diplomacy most valuable; e.g. at the treaty of Brundisium, 40 B.C. He was to Augustus in peace what Agrippa was in war. As an instance of the trust reposed in him may be quoted the fact that the administration of Italy was entrusted to his charge while Octavian was absent in Egypt.

SUMPTA ET POSITA PACE. Propertius transfers to peace the words, which are generally used of the outbreak and conclusion of war, e.g. *sumere* and *ponere arma*.

37, 38. This couplet is so abrupt, that we must either assume a couplet to be lost after 36, or regard 37, 38 as corrupt. The first gives the simplest solution of the difficulty, since it is impossible to suggest any very plausible correction. Baehrens regards *infernis* as concealing some rarer word and reads *ut larvis*. Against this is to be set the excellent antithesis of *infernis* to *superis*. The general sense is clear: Propertius introduces two mythological parallels for the friendship of Augustus and Maecenas. The allusion is to the friendship of Theseus for Peirithous, the son of Ixion, and of Achilles for Patroclus the son of Menoetius. Theseus is said to call Pirithous to bear witness to his friendship among the shades, since it was in the underworld that this friendship was put to its supreme test, when the two descended to carry off Proserpine, and were captured and detained in Hades. Achilles *testatur superis*, because it was in the plains of Troy that he avenged Patroclus' death. *superis=mortalibus*.

39. PHLEGRAEOS . . . TUMULTUS. Vide ad. I. 20, 9. Propertius in this couplet alludes to Callimachus' own words: cf. fr. 490, *βροντᾶν δ' οὐκ ἐμὸν, ἀλλὰ Διός*.

ANGUSTO PECTORE. Cf. II. 34, 32, *non inflati Callimachi*; also IV. I. 59, where he speaks of his own poems proceding *exiguo e pectore*. This is the first passage where he acknowledges Callimachus as his master and gives a hint of his ambition to be the Callimachus of Rome. Cf. IV. I. 64.

41. DURO VERSU may be either the abl. of quality with *praecordia*, or dative dependent on *conveniunt*: for dat. in *u*, cf. I. 11, 12, *alternae manu*. *durus versus*=epic verse as opposed to *mollis versus* or erotic poetry.

42. IN PHRYGIOS CONDERE NOMEN AVOS. "to tell of the name of Caesar up to his Phrygian ancestors." Tr. "to trace the name of Caesar, etc." For this use of *condere*, cf. Ov. Tr. II. 336, *divitis ingenii est immania Caesaris acta | condere*.

45. VERSANTES is nominative, *proelia* being the object both of *versantes* and *enumeramus*, which we must supply from *enumerat* in the preceding line. The sense is *nos contra, qui proelia angusto lecto versamus, proelia nostra enumeramus*. Hertzberg regards *versantes* as an accusative, but *versantes proelia* forms a far less natural object to *enumerare* than *proelia*.

47. UNO O. Sc. *amore*. The sense is excellent. "Yet further

glory to enjoy but one love only (cf. II. 13*a*, 36, *unius hic quondam servus amoris erat*), and may I have never a rival in my love!" *fruar . . . meo* is complementary to *laus . . . frui*. He, it is implied, is faithful, and he adds the prayer that Cynthia likewise may love him and him alone. Hoeufft's emendation *uni*, "to enjoy sole possession of one's mistress," is unnecessary and gives, I think, slightly weaker sense.

51. POCULA PHAEDRAE. (1) There is no mention in antiquity of Phaedra having employed "love philtres" to win Hippolytus. Propertius must either refer to some unknown form of the legend, or must have invented some such episode. The phrase might possibly have been suggested by the mention of *φίλτρα θελκτήρια* (Eur. Hipp. 509) by the nurse, but there is no hint of their employment. (2) *pocula* may mean poison. We may suppose—for no such legend is known—that Phaedra on hearing Hippolytus' refusal attempted to poison him. That such may have been Propertius' meaning is suggested by the following couplet which alludes to Circe's magic herb, which turned men into swine, and to the caldron, wherein Pelias perished through the craft of Medea.

54. IOLCIACIS, the certain emendation of Scaliger for the weak *Colchiacis* of the MSS. It was at Iolcus, the home of Jason, that Medea slew Pelias through the agency of his daughters. Cf. Ov. Met. VII. 297.

58. Cf. I. 2, 8.

59. The healing of Philoctetes by Machaon was narrated in the Little Iliad. Cf. Proclus. *Διομήδης ἐκ Λήμνου Φιλοκτήτην ἀνάγει· ἰαθεὶς δὲ οὗτος ὑπὸ Μαχάονος καὶ μονομαχήσας Ἀλεξάνδρῳ κτείνει.* Other accounts, e.g. Apollod. Epit. 5, 1, attribute the cure to Podalirius, brother of Machaon.

60. PHILLYRIDES. Chiron the centaur was the son of Cronus and the naiad Philyra or Phillyra. Phoenix was the tutor of Achilles. For the story of his blinding and cure by Chiron, cf. Apollod. III. 175, *ὑπὸ τοῦ πατρὸς ἐτυφλώθη, Πηλεὺς δὲ αὐτὸν πρὸς Χειρῶνα κομίσας ὑπ' ἐκείνου θεραπευθέντα τὰς ὄψεις βασιλέα κατέστησε Δολόπων.*

61, 62. Androgeos was the son of Minos. Coming to Athens he was victorious at the Panathenaic games. The accounts of his death differ. Apollod. III. 15, 7 gives two versions. (1) Aegeus sent him to fight the bull of Marathon, and the monster killed him. (2) Androgeos was on his way to the funeral games of Laius, and was waylaid and slain by rival competitors, who feared his prowess. It was this murder that caused Minos to exact the tribute of youths and maidens from Athens. Propertius alone mentions his restoration to life. It is not improbable that he takes the legend from the *Aetia* of Callimachus, which according to Pausanias I. 1, 4, treated in the fourth book of the worship of Androgeos as a hero.

The form *Androgeon* is peculiar to Latin, and occours only here, though its existence is implied by Cat. 64, 77, *Androgeoneae . . . caedis*.

EPIDAURIUS. Asclepius, the god of healing; his chief seat of worship was at Epidaurus.

CRESSIS HERBIS. Probably the *dictamnum* with which Venus healed the wound of Aeneas. Aen. XII. 411. Cf. Arist. Hist. An. IX. 6, 1.

63. MYSUS. Telephus, king of Mysia was wounded by Achilles and later healed by rust from the spear which dealt the wound. Cf. Plin. XXV. 42; Apollod. Epit. 3, 17. The legend was used by Euripides

for his famous play, the Telephus. Cf. Ov. Am. II. 9, 7, *quid ? non Haemonius, quem cuspide perculit, heros | confossum medica postmodo iuvit ope?*

HAEMONIA=Thessalian. Cf. I. 13, 21.

66. TANTALEA MANU. A bold ablative of place. It is supported by IV. 8, 10, *cum temere anguino creditur ore manus.* But for this parallel we might regard Beroaldus' correction *Tantaleae*, which would make *manu* a dative (cf. I. 11, 12, *alternae facilis cedere lympha manu*) as certain.

67. VIRGINEIS URNIS. The allusion is to the doom of the daughters of Danaus, who were condemned to carry water eternally to a leaking vessel or vessels, *dolia*, which could never be filled. *umbris* (Baehrens) though not necessary, gives a somewhat clearer picture and may be right.

69. PROMETHEI. Propertius disregards the fact that Prometheus was eventually unbound, and regards his punishment as eternal: for a similar view cf. Hor. Epod. 17, 67. Horace, however, perhaps through a confusion between the myths of Tityos (Od. XI. 576) and Prometheus, places Prometheus in Hades. Here, though his punishment is mentioned in close proximity to the punishments of Tantalus and the Danaids, its scene is laid on the Caucasus.

71. QUANDOCUNQUE IGITUR. Cf. 13, 17, *quandocunque igitur nostros mors clausit ocellos.*

73. SPES INVIDIOSA IUVENTAE. Maecenas, an *eques*, had risen to the height of power, and is addressed as the object of hope and emulation for all the young *equites* of Rome. Maecenas had risen to power early in his life, and the mention of his success is perhaps meant to shadow forth the fresh career opened for the *equites* under Augustus. The phrase is imitated by Ovid. Met. IV. 795, *multorumque tibi spes invidiosa procorum.* The couplet gains in force if we suppose Propertius himself to have been of equestrian rank: see Introduction.

74. Cf. Verg. Georg. II. 40, *famae pars maxima nostrae Maecenas.* "While I live, aye, and after death, it shall be my boast that Maecenas was my friend."

76. ESSEDA were strictly the war chariots of Gaul and Britain. The peculiarity which distinguished them from the Roman chariot, was that they were open in front. In the century preceding our era private carriages came into fashion, which were designed on the same lines as the *essedum* and bore the same name. The use of them was considered luxurious and effeminate. Cf. Cic. Phil. II. 58, *vehebatur in essedo tribunus plebis*, where it is ranked with other scandalous performances on the part of Antonius. Maecenas himself was famed for effeminacy. Cf. Vell. Pat. I. 88, *Maecenas otio ac mollitiis paene ultra feminam fluens.* Cynthia is described as driving to Tibur in an *essedum*, II. 32, 5. Cf. also Ov. Am. II. 16, 49.

II

In this elegy we have an elaborate panegyric of Cynthia's beauty. She had given Propertius his liberty, and he had thought to live free from the bondage of love. But her charms have proved too great and he returns to his captivity.

3. Cf. Anth. Pal. V. 257 : *νῦν καταγιγνώσκω καὶ τοῦ Διὸς ὡς ἀνεράστου |*

μὴ καταβαλλομένου τῆς σοβαρᾶς ἕνεκα· | οὔτε γὰρ Εὐρώπης οὔτε Δανάης περικάλλους | οὐθ' ἁπαλῆς Δήδης ἐστ' ἀπολειπομένη.

4. IGNOSCO nv: *ignoro* O. "I pardon your amours of old time." i.e. Cynthia is so beautiful that at last I can understand why Jupiter found it worth while to love mortals. For *ignosco* followed by the accusative, cf. Culex. 293, *parvum si Tartara nossent | peccatum ignovisse. ignoro* is impossible. It is, it is true, sometimes used much as we use "ignore," cf. Cic. Rosc. Am. 1, 4, *nec benevolentiam erga me ignorare debeam ;* Plaut. Trin. II. 1, 30, *mille modis amor ignorandus est.* But "I shut my eyes to your amours of old time" is meaningless in the present context. We cannot extract the sense "I despise" from *ignoro*, which is the only interpretation that would yield reasonable sense.

6. UT (Postgate): *et* O. The reading of O is open to two objections. (1) *et . . . soror* has to be regarded as a compressed expression for *incedit ut quae vel Iove digna esset soror.* This is distinctly harsh. (2) *aut cum* (*l.* 7) must be taken as = *aut ut cum, ut* having to be supplied from the general sense of *et incedit vel Iove digna soror.* In defence of this Rothstein quotes Verg. A. I. 592, *quale manus addunt ebori decus aut ubi flavo | argentum Pariusve lapis circumdatur auro.* But there it is comparatively easy to supply *ut* from the sense of *quale* or even *quale manus addunt decus* (*ubi flavo*, etc.) Here there is an intolerably harsh ellipse. Postgate's correction is simple and removes all difficulty "like to Jove's sister in her stride, that sister not unworthy even of Jove, or like to Pallas, etc." (Livineius proposed *ut cum* for *aut cum* : this removes the second objection but leaves the first.)

7. In DULICHIAS we have a reference to the connexion of Pallas with Ulysses. Dulichium in Homer is an island lying near Ithaca but independent of it. Cf. Il. II. 625, where its contingents serve under chiefs of their own, owing no allegiance to Ulysses. *Dulichius* is, however, frequently used in Latin poetry as an equivalent for "Ithacan." Cf. 14, 4, *Ulixes | cum tetigit carae litora Dulichiae.* 21, 13, *Dulichius iuvenis* = Ulysses. Cf. also Ov. Met. XIV. 226.

9. ISCHOMACHE is apparently to be identified with *Hippodamia*, the bride of Pirithous (cf. Il. II. 742), but the name is found nowhere else. She is here represented as being descended from Lapithes, the eponymous ancestor of the Lapithae, and must be regarded as the daughter of the Lapith *Atrax* (cf. Ov. Her. 17, 248). Other versions make her the daughter of Adrastus, king of Argos (e.g. Hygin. 33). She was carried off by the centaurs who came to her wedding with Pirithous (cf. Ov. Met. XII. 210). The Homeric version of the legend knows nothing of the attack on the bride, though it mentions the violence of the centaur Eurytion at the wedding feast (cf. Od. XXI. 295).

LAPITHAE GENUS, not as Rothstein takes it, "daughter of Lapithes," but merely "descendant of Lapithes."

11, 12. MERCURIO ET SACRIS (Passerat): *Mercurioque satis* DV : *Mercurio satis* NF. BRIMO (Turnebus): *primo* O. (1) *satis* is meaningless. (2) The readings of O imply an amour between Mercury and Ischomache. Palmer assumes an allusion to some unknown legend of the loves of Ischomache and Mercury. We have, however, no allusion in ancient literature to any amour between Ischomache and a god, except perhaps Eust. ad Il. 332, 35, Πολυποίτης, υἱὸς Πειριθόου, ὃν ἔτεκε Ζεὺς ἐξ Ἱπποδαμείας, a passage which is probably corrupt and in any case

irrelevant to the present passage: *Pirithoo* suggested by Palmer gives admirable sense, but how and why was *Pirithoo* corrupted to *Mercurio?* Baehrens' *sera viro* is more probable. The sense is excellent. "Late in time yielded her virgin form to her husband's arms;" i.e. it was some while before she was rescued from the centaurs, but even here, though the suggestion has some palaeographical plausibility, the difficulty in assuming *Mercurio* to be corrupt is great. I therefore accept *Brimo*, the brilliant emendation of Turnebus for *primo*.

Brimo is variously identified with Hecate, Persephone, Demeter, and Cybele. The only explicit reference to an amour between Brimo and Hermes is that given by Tzetzes ad Lyc. 1176, Βριμὼ ἡ αὐτὴ Ἑκάτη ὁτὶ Ἑρμοῦ ἐν κυνηγεσίῳ βιάζοντος αὐτὴν ἐνεβριμήσατο καὶ οὕτως ἐπαύθη. καὶ ἡ Περσεφόνη Βριμὼ λέγεται· δοκεῖ δὲ ἡ αὐτὴ εἶναι Ἑκάτη καὶ Περσεφόνη. Cf. also id. ad Lyc. 698. There she is represented as foiling the god. But Tz. ad Lyc. 680 shows that Hermes and Hecate had intercourse, ἐπεισελθὼν τῇ Ἑκάτῃ τρεῖς ἔσχεν ἐξ ἀντῆς θυγατέρας It is probably to this legend that Propertius refers. Hecate was particularly associated with Pherae. Cf. Tz. ad. Lyc. 1180, Φεραίαν θεὰν Ἑκάτη ἐκ Φεραίας τῆς Αἰόλου θυγατρὸς καὶ κ τοῦ Δίος τεχθεῖσα ἐν τριόδοις ἐρρίφη· βουκόλοι δὲ Φέρητος εὑρόντες αὐτὴν ἀνέθρεψαν ὅθεν ἐν ταῖς τριόδοις αὐτῇ τὰς θυσίας ἐποίουν, Φεραίαν δὲ ὡς ἐν ταῖς Φέραις τιμωμένην. Φέρης γάρ τις ἔκτισε πόλιν Φεράς . . . καὶ Καλλίμαχος περὶ τῆς Ἀρτεμίδος φήσι, Πότνια Μουνυχίη, λιμενόσκοπε, χαῖρε, Φεραίη· ἡ αὐτὴ δὲ ἐστὶν Ἄρτεμις καὶ ἡ Ἑκάτη. Now Callimachus, fr. 117, also calls Hermes Φερᾶιος Θεὸς, and Pherae is close to Lake Boebeis, which would therefore make a most appropriate scene for their love. Cic. de. nat. deor. 23, 60, also seems to allude to some such story. *Cupido . . . Mercurio et Diana . . . natus dicitur.* Now Diana is Artemis and, as we have seen (Tz. loc. cit.), Artemis, Pheraea, and Hecate are to be identified; cf. Farnell, *Cults of Gk. States*, Hecate. As regards *satis* the simplest correction is *sacris* (Passerat), to which I would add *et*, since we rather require a connecting particle to carry on *qualis* from the preceding couplet. (*sanctis* S is also close to the MSS. Burmann conjectured *Ossacis* (cf. Val. Flacc. I. 448): this is possible, but suffers from the lack of a connecting particle.)

13. PASTOR. Sc. Paris. DIVAE. Venus, Juno, and Minerva. VIDERAT. Cf. I. 8, 36, note.

16. CUMAEAE VATIS. Cf. Aus. Ep. 19, *aemulaque annis | vincas Cumanam tu quoque Deiphoben.* The Sibyl of Cumae, who was 700 years old when Aeneas came to Italy. Cf. Ov. Met. XIV. 144, (Sibylla Aenean adloq.) *nam iam mihi saccula septem | acta vides: superest . . . tercentum messes, tercentum musta videre.*

III

The subject of this elegy resembles the last. It commemorates all the charms of Cynthia, which have won back the poet, after he had boasted that he had done with love.

1–4. In these lines he addresses himself in the second person, then changes to the first person in *l.* 5.

1. NULLUM O, has a wider range than *nullam* (Heinsius) and is quite unobjectionable. Propertius, in the first ecstasy of freedom, cries, "Fate cannot touch me."

3. VIX . . . ERIT. In *liber alter* he refers to this second book, upon which

he is now well embarked. It might be inferred from *l.* 3 that the first book had been published about a month previously; but it is simpler to take *unum mensem* as referring merely to the length of the estrangement between Cynthia and her lover. All that can safely be deduced from the couplet as to the date of the poem is that, as indeed we might conclude from its position in the book, it was written at no very distant date from the publication of the first.

7. STUDIIS SEVERIS may mean: (1) epic poetry (cf. I. 9, 13, *tristes libellos*), in which case we might see a reference to the request made by Maecenas (El. 1), that he should sing of the glories of Caesar, or (2) philosophic study and serious comtemplation in distinction from a life of dissipation. Cf. II. 34, 23, *vitae ruga severae*, which is further explained in *l.* 27 by *Socraticis sapientia libris, etc.*

10. SINT. There is a suppressed protasis *si conferas.*

11. The construction is broken, and the grammatical connexion of *ut* with the preceding line is not close, but in this couplet we have "the positive form of the thought, which has just received its negative expression" (Rothstein). Tr. "It is as though," etc.

MAEOTICA NIX, from Lake Maeotis, the sea of Azoff.

MINIO HIBERO. Cinnabar. Cf. Plin. XXXIII. 118, *Iuba minium nasci et in Carmania tradit, Timagenes e in Aethiopia. Sed neutro ex loco ad nos nec fere aliunde quam ex Hispania, celeberrimo Sisaponensi regione in Baetica miniario metallo vectigalibus populi Romani.*

12. Cf. Ennius. ap. Non. 483, *et simul erubuit ceu lacte et purpura mixta*; also Verg. Aen. XII. 67.

14. Cf. Ov. Am. II. 16, 44, *per me perque oculos sidera nostra tuos.*

15. SI QUA O. Sc. *puella.* A curiously evasive reference to Cynthia, for which cf. II. 13, 10, *nec si qua illustres femina iactat avos.* (It cannot be for *si quando* as Hertzberg suggests, quoting Aen. I. 18, *si qua fata sinant.* There and elsewhere *si qua* bears the sense, "if by any means.")

18. ARIADNE. After her desertion by Theseus at Naxos, Ariadne became the bride of Dionysus. Cf. III. 17, 8; Cat. 64, 252.

19. AEOLIO. A reference to the Aeolic school of lyric poetry of which Sappho was the greatest representative. Cf. Hor. Od. IV. 3, 12, *fingent Aeolio carmine nobilem.* Ov. Her. 15, 200.

20. PAR may be (1) nominative, and qualify *ludere.* (2) accusative after *ludere=carmen quod par sit.* But the neuter acc. of *par* seems to be used absolutely only in a few phrases, such as *ludere par impar, par pari respondere,* and *par pro pari reddere.*

AGANIPPEAE. Aganippe was a spring on Mt. Helicon sacred to the Muses.

21. COMMITTIT. "she matches against," cf. Iuv. 6, 436, *committit vates et comparat.* CORINNAE. Corinna was the countrywoman and contemporary of Pindar, whom she is said to have defeated in a competition. She wrote in the Aeolic dialect. Cf. Paus. IX. 22.

Two interpretations of the line are possible; between which there is nothing to choose. (1) *Corinnae* here may be dative after *committit, cum* being the conjunction. *cum committit* is then parallel to *cum temptat, quod saltat, etc.* For the author's name used in the sense of her writings, cf. I. 9, 11, *plus in amore valet Mimnermi versus Homero.* (2) *Corinnae* may be genitive after *scriptis* supplied from *scripta.* For a similar ellipse cf. 8. 23, *et sua cum miserae permiscuit ossa puellae.*

On this interpretation *cum* will be the preposition, while the conjunction must be supplied from 19.

22. CARMINA, QUAE QUIVIS, NON PUTAT AEQUA SUIS O. Sc. *quae quivis putet aequa, non putat aequa suis.* With this punctuation (Rothstein) the reading of the MSS. may perhaps be retained, though the language is somewhat condensed. Failing this, *quae quaevis* (Palmer) is the best and simplest: *quae* then=*Corinna*, and *quaevis carmina non putat aequa suis*=*nulla carmina suis aequa putat.*

The widely accepted correction of Volscus, *carminaque Erinnes*, has no probability. It is based on *lyrnes*, cod. Groning, or *lyrines*, v and cod. Urbinas. Though the sense is good, Erinna being a lyric poetess contemporary with Sappho, we cannot ignore *quivis*, the reading of O, while *lyrines* may be explained (cf. Baehrens ad. loc.) as a gloss explanatory of Corinna (? λυρικῆς).

24. CANDIDUS rests on the authority of Macrobius (Gramm. Lat. ed. Keil. V. p, 626), who quotes the line. NF give *ardidus*, DV *aridus*. *ardidus* would be a correct formation from *ardeo*=burning, but the word is unknown. The corruption may have arisen through the mutilation of the edge of the archetype.

STERNUIT. Sneezing was a lucky omen. Cf. Theocr. VII. 96, and Cat. 45, 9, *Amor sinistra ut ante | dextram sternuit approbationem.*

27. SUNT PARTUS FDV. *partus sunt* N. The order of the words n FDV is more in accordance with the metrical practice of prae-Augustan poets, e.g. Lucretius and Catullus; the order of N gives the rhythm preferred by the Augustans. There is therefore greater reason why a scribe should have changed *sunt partus* into *partus sunt* than vice versa: cf. II. 39, 23, *me fallet*, where the same question recurs.

32. "Helen wore this beauty once and now 'tis come to earth again." *secunda post Helenam redit*, "is reincarnate for the first time since Helen died." *L.* 39, which implies that Cynthia was fairer than Helen, precludes our interpreting *post Helenam secunda* as "second only to Helen."

37. Cf. Ov. A. A. III. 253, *Helene, quam non stulte, Menelae, reposcis, | tu quoque non stulte, Troice raptor, habes.* LENTUS, "stubborn," sc. in refusing to give her back.

40. PRIAMO N: *Priamus* DVF. *Priamus* is hardly possible; if it be read, a colon must be placed between it and *belli*, a punctuation which renders *belli . . . fuit* very abrupt. The reading *Priamus* sprang from the mistaken belief that in *l.* 39 and *l.* 40 *vel* meant "or." *vel Priamo . . . fuit* is an independent sentence. The couplet may be paraphrased "Helen's was a face worthy for its fairness, that such a peerless warrior should die for it; nay, even Priam, old as he was must have approved an unjust war for love of such rare beauty." (*foret* ς makes the couplet run more smoothly, *probanda foret* being parallel to *obiret* and dependent on *pro qua:* but no change is necessary.)

42. PONAT IN ARTE. "represent in the exercise of his art." For *pono* in this sense, cf Hor. Od. IV. 8, 8, *hic saxo, liquidis ille coloribus | sollers nunc hominem ponere nunc deum:* for *in arte*, cf. III. 5, 9, *corpora disponens mentem non vidit in arte.* Plin. XXXV. 97, *inventa eius et ceteris profuere in arte.*

Cf. Cf. Ov. Am. I. 15, 29, *Gallus et Hesperiis et Gallus notus Eois.*

43, 44. Eous is used with different quantities in the two lines, cf. Il. V. 31, Ἄρες, Ἄρες βροτολοιγέ.

45. At this point Lachmann makes the fourth elegy begin. There is much to be said for this course. (1) *his saltem, etc.*, is an abrupt change from the sentiments expressed 9–44; (2) 45–54 harmonise admirably with the verses which the MSS. make the fourth elegy: *multa prius, etc.* (4,1) would explain *aequa et iniqua ferunt* (*l.* 50). But it cannot be said they are impossible in the position given them by the MSS. The poet reverts to his vain attempt to give over his passion (cf. 1–8), and cries: "As I have returned to my love for Cynthia, may I never outstep the bounds set by my passion: if I do, let a fiercer passion seize me and consume me with yet greater agony." Then (47–50) he alludes to his attempt to escape, and expresses his readiness henceforth to endure all love's sorrows. He concludes with an example of the power of love. "Melampus suffered captivity for Pero's sake, whose embraces were, as he knew, never to be his to enjoy." I therefore, while admitting the possibility of Lachmann's correction, prefer on the whole to follow the MSS.

AUT MIHI SIQUIS. *aut*=or if I do outstep those bounds, cf. IV. 1, 75, *aut ego vates | nescius, etc. siquis*, sc. *amor*, "if any such passion there be." The poet prays that if he forsake Cynthia, he may be punished with yet fiercer pain. (*A mihi, etc.* (Pucci) gives good sense, "Ah, what a fate were mine should another passion seize me and consume me with keener woe!" But it is less forcible than the sense given by the reading of the MSS., and no change is required.)

47. Cf. Ov. Ex P. III. 7, 15, *ductus ab armento taurus detrectat aratrum, | subtrahit et duro colla novella iugo*: Rem. Am. 235.

51. The common form of the legend (Apollod, I. 9. 12; Hom. Od. XV. 225; Theocr. III. 43) is as follows: Melampus, son of Amythaon, undertook to drive off the herd of Iphiclus for Neleus, that Bias, his own brother, might win the hand of Pero, Neleus' daughter. He was captured and imprisoned, but was eventually delivered, and secured the cattle. Propertius gives a fresh *nuance* to the legend. He implies that though Melampus worked unselfishly for his brother's sake, it was love for Pero that sustained him through all his hardships. It is possible, however, that a form of the legend existed which made Melampus himself a suitor for her hand; there is no mention of Bias in Od. XI. 290, though Od. XV. 225 gives the ordinary version of the adventure.

53. LUCRA. Sc. profit arising from the possession of the cattle. Melampus stole them, that Neleus might possess them.

IV

This elegy describes all the discomforts and agonies of mind that a lover must undergo. It takes the form of a warning to an anonymous friend. If he is to be identified at all, we might conjecture that Gallus is addressed. The passion, which is described as possessing him (I. 20) is of the kind recommended by Propertius (*l.* 18) as the only means of securing calm.

2. This line is imitated by Ov. Am. II. 9, 46, *saepe fruar domina, saepe repulsus eam.*

3. Cf. III. 25, 4, *ungue meam morso saepe querere fidem.*

4. CREPITUM SUSCITET. sc. by stamping his foot. DUBIO. The lover is represented as irresolute, undetermined whether to go or stay. While he hesitates, he stamps his foot impatiently.

6. EXPENSO GRADU. With step "weighed out," i.e. measured, deliberate. The lover has attempted, but in vain, to attract the attention of his mistress by the use of rich perfumes, and by the slowness of his step to give her the opportunity of accosting him.

7. CYTAEIS. Medea (see note I. 1, 24).

8. PERIMEDEAE codd. Beroaldi: *per Medeae* O. The latter, though not impossible, is very awkward, since reference has already been made to Medea in *Cytaeis*. Perimede is found associated with Medea, Theoc. 2, 16, *μήτε τι Μηδείας μήτε ξανθῆς Περιμήδης*. She is perhaps to be identified with Agamede, daughter of Augeas, and a sorceress, cf. Il. XI. 740, *ξανθὴν Ἀγαμήδην, | ἣ τόσα φάρμακα ᾔδη ὅσα τρέφει εὐρεῖα χθών*, or perhaps with Perimede, daughter of Aeolus, king of Thessalian Magnesia (cf. Apollod. I. 7, 3); Thessaly was notoriously the home of magic. But this latter view requires further support.

For the sentiments expressed in this and the following lines, cf. Theoc. 11. 1, *Οὐδὲν πὸτ τὸν ἔρωτα πεφύκει φάρμακον ἄλλο, | Νικία, οὔτ' ἔγχριστον, ἐμὶν δοκεῖ, οὔτ' ἐπίπαστον.*

9, 10, QUIPPE UBI . . . TAMEN. There is an ellipse here. The hexameter implies that though the blows are not seen, they *do* come, *yet* whence they come we cannot tell. Cf. for a similar condensation of thought, III. 15, 35 (II. 5, 5, q.v. is not a true parallel).

14. INCAUTUM, passive, cf. Luc. V. 500, *incautas latebras*. The neuter, "a strange thing," expresses the mysterious and unknown nature of love, which is further emphasized by *quidquid habetur*.

15. Propertius apparently imitates Theoc. 2. 90, *καὶ ἐς τίνος οὐκ ἐπέρασα | ἢ ποίας ἔλιπον γραίας δόμον ἄτις ἐπᾷδεν;*

18. GAUDEAT IN PUERO. For this rather unusual construction, cf. Lucr. 3, 72, *crudeles gaudent in tristi funere fratris*.

19. For the comparison of the course of love to a voyage, cf. Hor. Od. I. 5, 9, et seqq.; Anth. Pal. V. 11, *Εἰ τοὺς ἐν πελάγει σώζεις, Κύπρι, κἀμὲ τὸν ἐν γᾷ | ναυαγόν, φιλίη, σῶσον ἀπολλύμενον*.

20. LITORIS UNDA. *litus* is generally used of the seashore as opposed to *ripa*, a river bank, cf. Ov. Met. I. 42, (*flumina*) *campoque recepta | liberioris aquae pro ripis litora pulsant*. Here the epithet *tam parvi* precludes any reference to the sea, and *descendis* points to a river. Cf. Verg. Aen. VIII. 43, 83, where *litoreus* and *litus* refer to the banks of Tiber.

V

"Cynthia, you are fickle, and I am very patient. But even my long-suffering will give out, and then you will have something to fear from my verse: I will use no violence, but my songs shall brand you with undying shame." This is the first elegy wherein resentment seems to take the place of anguish in Propertius' heart.

1. FERRI is ambiguous. It may (1) mean "range all Rome," referring to the extent of her immoralities, or (2), like *differri* "are bruited abroad," so "become a byword."

4. AQUILO O may perhaps be retained. The poet means "I, too, can be cruel and cold if I will." "On my part also the cold

North wind shall blow." For *Aquilo*, the storm wind, cf. III. 7, 13, 71. Metaphors drawn from storm are common in amatory poetry, but there is no exact parallel for this passage (Anth. Pal. V. 190; XII. 167 refer rather to the tumult in the lover's heart). Two emendations have been suggested: *alio* (Burmann), and *aliquo* (Bosscha). These make Propertius threaten to find another love. "I will sail somewhere else (*aliquo*)." The sense thus given suits the context admirably, and *aliquo* may well be right: *ventus* would make the corruption to *Aquilo* very easy.

5. TAMEN refers forward to *fallacibus*; cf. III. 7, 55, where *tamen* refers forward to *extremis querelis*. 4, 10 (q.v.) cited by Hertzberg is not a true parallel: there there is an ellipse, here there is none.

9–16. He turns to address himself: *at tu* (17) marks the renewal of his appeal to Cynthia.

9, 10. The couplet has been found scrawled on a wall at Pompeii, *Bull. dell' i. archeol.* 1875, 191.

11. CARPATHIAE UNDAE. The Carpathian sea was the southern portion of the Aegean, Carpathus being an island between Crete and Rhodes. It is associated with storms from the north again, III. 7, 12.

17. AT TU. He addresses Cynthia once again.

PER IUNONIS DULCIA IURA. He appeals to her as though she were his wedded wife. *Iuno Pronuba* was the goddess of marriage. Cf. Verg. Aen. IV. 59, *Iunoni ante omnes, cui vincla iugalia curae*; cf. also Schol. ad Ar. Theσm. 973, Ἥρα τελεία καὶ Ζεὺς τέλειος ἐτιμῶντο ἐν τοῖς γάμοις, ὡς πρυτάνεις ὄντες τῶν γάμων. Here, then, *Iunonis iura* are equivalent to *coniugialia iura* (Ov. Met. VI. 536).

24. LAEDERE. Sc. *te*, which must be supplied from *tibi* in the preceding line. Cf. Ov. Ars. Am. III. 567, *nec franget postes nec saevis ignibus uret | nec dominae teneras appetet ungue genas | nec scindet tunicasve suas tunicasve puellae, | nec raptus flendi causa capillus erit.*

26. HEDERAE. The ivy was sacred to Bacchus, and poets as inspired by him wear the ivy wreath. Cf. IV. 1, 62, *mi folia ex hedera porrige, Bacche, tua*; also Hor. Od. I. 1, 29, *me doctarum hederae praemia frontium | dis miscent superis.*

27. TUA AETAS = *tua vita*. "You will never live down what I shall write of you."

28. FORMA POTENS. "Cynthia is a beauty of power." For this personification of *forma* which resembles our personification of the word "beauty," cf. 3, 32, *forma secunda*: 28 53, *et quot Troia tulit vetus et quot Achaia formas.*

VERBA depends on *levis*: an extended use of the accusative of the part concerned.

VI

The subject of this elegy is similar to that of the last. Cynthia's faithlessness is so flagrant, that Propertius compares her to the most notorious courtesans of Greece. He complains of the manner in which she seeks to hoodwink him, and finally, after reflections on the causes and evils of immorality, concludes by assuring her of his own fidelity.

1. LAIDOS. A famous courtesan of Corinth. Among her lovers

she is said to have counted Alcibiades, Diogenes, and the orator Demosthenes. This makes her charms extend over such a lengthy period, that some suppose that there were two Lais', mother and daughter. For a similar statement of her popularity, cf. Anth. Pal. VI. 1, *ἡ σοβαρὸν γελάσασα καθ' Ἑλλάδος, ἡ τὸν ἐραστῶν | ἑσμὸν ἐνὶ προθύροις Λαὶς ἔχουσα νέων.*

EPHYREAE = Corinthian. Ephyra was the early name for Corinth. Cf. Il. VI. 152, *ἔστι πόλις Ἐφύρη μυχῷ Ἄργεος ἱπποβότοιο.*

3. THAIDOS. A courtesan of Athens. She was beloved by Alexander, and after his death became the mistress of Ptolemy, and migrated to Alexandria.

MENANDREAE. Menander gave her name to one of his plays, cf. IV. 5, 43, *Thaïs pretiosa Menandri.*

4. ERICHTHONIUS. "Athenian." Erichthonius was the fourth king of Attica. For the adjective *Erichthonius* see note on *Baiae aquae*, I. 11, 30.

IN QUA LUSIT, "with whom the people of Athens wantoned."

FUERAT. Cf. note on I. 8, 36.

5, 6. PHRYNE. A renowned *ἑταίρα* of Athens. She acquired such wealth (*facta beata*) that, when Alexander destroyed Thebes, she offered to rebuild it at her own cost, on condition that she might set up this inscription : *Ἀλέξανδρος μὲν κατέσκαψεν, ἀνέστησεν δὲ Φρύνη ἡ ἑταίρα* (cf. Athen. XIII. 591D). Her offer was refused. Hence *potuit componere* = merely "she could have restored," not "she succeeded in restoring."

MULTIS VIRIS: (1) dat. of agent, *or* (2) an abl. of the agent without *ab*. Cf. I. 13, 13 note. Here the absence of the preposition might perhaps be accounted for by the fact that the abl. verges on being modal.

8. There was a recognised *ius osculi* at Rome. Polyb. VI. 2, 7, explains that in the case of a married woman *φιλεῖν δεῖ τοὺς συγγενεῖς τοὺς ἑαυτῆς καὶ τοὺς τοῦ ἀνδρὸς ἕως ἐξανεψιῶν.*

12. CUM QUAE (Dousa pater): *cum qua* O. The latter is impossible: it must mean *either* "her sister wakes my jealousy, and she with whom my mistress sleeps," *or* (*et* = also) "the sister also with whom my mistress sleeps wakes my jealousy." But the change from the second person *tibi* (11) to the third *dormit* (12) is so harsh and abrupt as to be impossible. Whatever liberty Propertius may allow himself in abrupt changes of person, it is impossible to believe that he should make such a change in the course of one couplet. Dousa's correction is certain. Tr. "I am jealous of your sister and when any friend sleeps with you." *quae* for *quă* is archaic, but is found C.I.L. 1. 198, 200. (Paley reading *cum qua* and following a suggestion of Hertzberg's takes *amica* to mean "a friend or attendant of Cynthia." Then "she with whom a friend sleeps" will be Cynthia herself. To this view there is the fatal objection that it places *soror* and *ea cum qua amica dormit* on the same footing as objects of the poet's jealousy. But Propertius is jealous *not* of Cynthia, but of the *amica*.)

15. HIS VITIIS. Sc. immorality, not jealousy.

16. HIS PRINCIPIIS. "Thou seest how from such beginnings sprang all the deaths before the walls of Troy."

17. At this point it is possible that III. 18, 29, 30, should be introduced. The lines clearly do not belong to that poem. For the inter-

pretation generally given there *vide ad loc.* The lines run *hic olim ignaros luctus populavit Achivos,* | *Atridae magno cum stetit alter amor.* They suit the present passage well. The sense is "such sorrow once afflicted the Achivi, when Atrides' new passion (sc. for Briseis instead of Chryseis) cost them so dear (sc. by causing Achilles to retire from the battle)." But the transposition, though, I think, not improbable, is not necessary for the present passage and is incapable of proof: I therefore make no alteration in the text.

17. CENTAUROS. For the outrage committed by the centaurs at the wedding of Pirithous, see note, II. 2, 9.

ASPERA is more forcible if taken with *pocula* rather than *dementia.* It means "rough surfaced," so "embossed." Cf. Ovid's account of the same circumstances, Met. XII. 235, *forte fuit iuxta signis extantibus asper* | *antiquus crater quem vastum vastior ipse* | *sustulit Aegides adversaque misit in ora.* There, however, the bowl is used as a weapon against the centaur Eurytus. But cf. also *l.* 242, *et prima pocula pugna* | *missa volant fragilesque cadi curvique lebetes.*

19–34. The sequence of thought is slightly confused. Propertius has been quoting instances of the evil wrought by licentious passions. He now turns to the special causes of immorality at Rome. *Ll.* 23, 24 break the sense: in a parenthesis he blesses faithful wives. Then he returns (25) to discuss the causes of unchastity. There is not, however, sufficient abruptness to justify Baehrens and Lachmann in holding that the MSS. are corrupt, and in marking *lacunae.*

20. DURO. Cf. IV. 9, 53, *non quem . . . nutrit inhumanae dura papilla lupae.*

21. Cf. IV. 4, 57: *at raptae ne sint impune Sabinae,* | *tu rape me.*

23. ADMETI CONIUNX. Sc. Alcestis.

25. TEMPLA PUDICITIAE. There were two such temples at Rome, one dedicated to *Pudicitia patricia* in the *forum Boarium,* the other to *Pudicitia plebeia* in the *Vicus longus* (cf. Liv. X. 23; Iuv. 6, 307). Rothstein suggests, that Augustus was at this time making attempts to revive the cult, and had restored these temples as he did in so many other cases. Cf. Mon. Anc 4., 17, *duo et octaginta templa in urbe consul sextum refeci nullo praetermisso quod refici debebat.* (This was in 28 B.C.—a date which would suit this elegy well.) It is highly probable that Propertius is making such an allusion, especially in view of Augustus' attempts to reform the lax morals of the day (see note on II. 7, 1), but this passage is the only evidence of it, and there can consequently be no certainty.

26. QUIDLIBET N: *cuilibet* FDV. "if any bride may be what she will," i.e. may disregard all claims of decency and morality. Cf. Ov. Her. 7, 167, *si pudet uxoris, non nupta sed hospita dicar:* | *dum tua sit, Dido quidlibet esse feret.* The predicate is as a rule attracted to the dative dependent on *licet,* but the exceptions to the rule are numerous; cf. Cic. Balb. 12, 29, *si civi Romano licet esse Gaditanum. cuilibet* is inadmissible here; the contemptuous neuter *quidlibet* is required rather than the ambiguous *cuilibet.*

27, 28. The popularity of such pictures has been abundantly proved by the excavations at Pompeii. Cf. also Plin. XXXV. 72, on Parrhasius.

32. IURGIA . . . LAETITIA. Lover's quarrels are said to find their hidden cause in these vile pictures depicting illicit love. The contem-

plation of such pictures, though it may give silent pleasure, contains hidden away in germ the severance of lovers through infidelity. Such seems to be the sense of a very obscure line. Rothstein gives a simpler explanation. "Perish the man who by his vile art produced quarrels, that lurk beneath the fair exterior of apparently prosperous love." This is less obscure, but less relevant to the context. Either of these interpretations is perhaps possible; but there is much to be said for Ruhnken's emendation *orgia*; "vile orgies concealed by the silent pleasure which the pictures give." The skill of the artist is represented as delighting the eye so much as to conceal the wickedness of the subject depicted. The sense thus given is at once simple and forcible.

35. NON IMMERITO. "Not without cause do the temples lie in cold neglect." The cause may be interpreted as, (1) the general decay of morality; or (2) the fact, that these obscene pictures represent the disgraceful amours of the gods. Rothstein places an exclamation mark after *immerito*. This gives vigorous sense. "Yet man deserves it all! He has utterly neglected the gods." But the traditional punctuation gives satisfactory sense and makes the line run more smoothly.

37. QUAE LIMINA PONAM. While *custodes ponere* is a natural enough phrase, *limina ponere* is somewhat bold. But the sense is clear. "What threshold shall I assign you, that no enemy of mine may ever cross?" Sc. what abode shall I find, that will shut you off from other lovers? Such security can only be by chastity on your part. For a similar use of *limina*, cf. IV. 1*a*, 145, *signata limina*, "sealed doors."

40. Cf. Ov. Am. III. 4, 2, *ingenio est quaeque tuenda suo.*

41. SEDUCET (Rothstein): *me ducet* O. The latter is objectionable on two grounds: (1) *me* is very awkward after *nos* at the beginning of the line; (2) *ducet* is an inappropriate verb for *uxor; nubit uxor, ducit maritus.* Lachmann suggested *diducet*, but *seducet* is slightly closer to O.

42. UXOR. Cf. 5, 17 note. The word is used metaphorically. He was forbidden by law to marry a courtesan: see next elegy.

VII

Propertius rejoices over the repeal of a law, which seems to have placed penalties on celibacy and which might have compelled him to desert Cynthia, and take a lawful wife.

There is considerable difficulty about the law to which he refers. The only laws of Augustus dealing with marriage, of which we hear from other sources, are (1) *lex Iulia de maritandis ordinibus*, which was passed in 18 B.C. (cf. Dion. 54, 16; Hor. Carm. Saec. 17–20), and (2) *lex Iulia et Papia Poppaea de mar. ord.*, 9 A.D. Both these measures roused serious opposition. Now by reason of the lateness of their dates Propertius can refer to neither of these laws. We have then in this passage the sole reference to earlier legislation by Augustus on the same lines. The most probable date for such legislation is 28 B.C., when Augustus held his sixth consulship. Cf. Tac. Ann. III. 28, *sexto demum consulatu Caesar Augustus, potentiae securus, quae triumviratu iusserat, abolevit deditque iura, quis pace et principe uteremur.* In this year he

exercised censorial power in virtue of his consulship, and it is very possible, that he then took his first great step for the reform of the moral evils of the age. But there can be no certainty on this head. Allowing time for the agitation which resulted in the withdrawal of the law we might conjecturally date the elegy 27 B.C. As to the provisions of the law, it is clear from this elegy, that Propertius could not marry Cynthia, and that he would practically have been compelled to marry some one else. The law, therefore, must have contained provisions such as those in § 2 lex. Pap. Pop. *ne quis ingenuus eam quae palam quaestum corpore facit, fecerit . . . sponsam uxoremve sciens dolo malo habeto*, and § 36, *caelibes, nisi intra centum dies huic legi paruerint, neque haereditatem, neque legatum ex testamento nisi proximorum genere capiunto.* Indeed from the manner in which the poet speaks of the law the penalties may have been even more stringent.

2. FLEMUS apparently contracted for *flevimus*. For this rare contraction cf. Ov. Rem. Am. 727, *hic fuit, hic cubui, thalamo dormimus in* (v.l. *dormivimus*) *illo,* | *hic mihi lasciva gaudia nocte dedit.*

3. NI N : *quis* DVF. *ni* is the archaic form of *ne :* cf. Verg. A. III. 686, *monent . . . ni teneant cursus* : of which Servus says *antiqui ni pro ne ponebant, qua particula plenus est Plautus* (e.g. *ni mala, ni stulta sis*, Plaut. Men. I. 2, 1). It is hard to account for the corruption *quis* : it may perhaps spring from some correction such as *quod*, introduced through non-recognition of the unusual form *ni*.

6. DEVICTAE GENTES NIL . . . VALENT. = *devicisse gentes nil valet.*

7. Cf. Ov. Her. 16, 153, *ante recessisset caput hoc cervice cruenta,* | *quam tu de thalamis abstraherere meis.*

8. MORE NF : *amore* DV. *more* gives excellent sense. Cf. *alieno more vivendum est*, Ter. And. I. 1, 125 ; also *ex illius more vivere*, Ter. Heaut. I. 2, 24, " to live according to his humour." So here " to lose my passion for you at the whim of a bride."

amore DV gives good sense, but it is the more obvious reading of the two, and therefore more likely, *ceteris paribus*, to be a corruption.

11. TIBIA. The wedding flute (*tibia zygia*) played during the *deductio* of the bride to the bridal chamber.

QUALES CANERET TIBI . . . SOMNOS. " Of what slumbers of mine in the arms of a bride would the flute sing to thee." Postgate translates " Ah ! what sleep would the notes of my marriage flute have brought *thee* then," making *caneret* =" give the signal for " : he quotes Ov. M. I. 340, *cecinit iussos inflata receptus.* This is possible, but perhaps less natural.

12. FUNESTA TUBA : for the use of the trumpet at funerals cf. 13*a*, 20 note. Ovid (Her. 12, 139) imitates the couplet : *tibiaque effundit socialia carmina vobis* | *at mihi funesta flebiliora tuba.*

13. Although O at this point mark a fresh elegy, there is every reason to believe that they are wrong. *Ll.* 13–20 clearly refer to the same subject as 1–12, and the two portions of the poem can be joined without the slightest break in the sense. Propertius goes on to argue that even if Augustus had enforced the law, his labour would in the present case have been wasted. No soldier son would ever spring from Propertius' blood to serve his country. Love is the only warfare known to him, Cynthia his only general.

NATOS. One of the objects of Augustus' legislation was to remedy the deficiency in men from which Italy was suffering, a deficiency in

part due to its depopulation by civil war, in part to the reluctance of its citizens to marry.

15. COMITAREM (Beroaldus) (*comitarer* Pucci), a necessary correction of *comitarent* (O). The sense is, "If I were to follow the camp, that is the only true camp for me, where my mistress commands, the war-horse of Castor would not be spirited enough for me." *castra vera* are the *castra amoris*; cf. I. 6, 29, *non ego sum laudi, non natus idoneus armis : | hanc me militiam fata subire volunt*; cf. also II. 22, 34; IV. 1, 135 seqq.; Ov. Am. I. 9, *militat omnis amans et habet sua castra Cupido.*

This is less grotesque than supposing *vera castra* to refer to real warfare. "If Cynthia was the general I would rush to the war and should need a better charger than Cyllarus." Moreover, though *vera castra* might bear such a meaning, *vera castra meae puellae* most naturally refers to the *militia Veneris.*

comitarent O is impossible. The sense which editors extract from it is, "If only my love accompanied me to the war, then, etc." But even though *puellae* might be a plural used for the singular (cf. IV. 9, 34, *defessis viris*) it is intolerable in this context where he emphasizes his love for Cynthia with the words *tu mihi sola places.*

Rothstein suggests *vela=tabernacula meae puellae.* "If my mistress' tent were to follow the army to the war." The sense is good, but *vela* is rather too obscure : *tabernacula carbaseis intenta velis*, Cic. Verr. II. 5, 30, hardly justifies the suggestion.

16. CASTORIS EQUUS=*Cyllarus*, cf. Verg. G. III. 90. Castor's horse is mentioned merely as typical of a mettlesome charger. The Dioscuri were the patrons of the *equites*, and Castor in particular is famous as the tamer of steeds.

18. BORYSTHENIDAS may be *either* (1) the people dwelling round the river Borysthenes (Dnieper), *or* (2) the inhabitants of Olbia, a Greek town on the Dnieper, sometimes styled Borysthenes, cf. Strabo VII. p. 306.

20. PATRIO SANGUINE O is difficult and may be corrupt. Two interpretations are possible, though neither has any adequate parallel. (1) "than a father's offspring:" *sanguine* can bear this sense, cf. Hor. Carm. S. 50, *clarus Anchisae Venerisque sanguis :* but *patrio* is a curious epithet and somewhat otiose; moreover the only natural meaning of *patrius sanguis* is "descent on the father's side," "blood inherited from a father." (2) "than the position of a father." So Rothstein, who interprets *sanguis* as "blood-relationship," and quotes I. 15, 16, *sanguinis ... vincula*; Verg. A. XII. 29, *cognato sanguine victus.* There, however, *sanguis* may be translated "blood" and there is no particular reason to suppose that *patrio sanguine* could give the sense required here, any more than could "a father's blood" in English. It is not improbable that Postgate is right in suggesting that *sanguine* has accidentally crept in from *l.* 16, where it occurs in the same position in the line, and in reading *nomine.* Tr. "the name of father": cf. Lucr. I. 88, *quod patrio princeps donarat nomine regem.* (Burmann conjectured *Partho* for *patrio.* Tr. "than the shedding of Parthian blood," sc. *natos praebendo patriis triumphis.* But this would be an insufferably obscure method of indicating that he preferred Cynthia's love to marriage and the procreation of children, which is the only sense that will give a fitting conclusion to the poem.)

VIII.

Cynthia has proved faithless and Propertius pours forth his woes to a friend who has attempted to console him. That this elegy continues beyond *l.* 12, it is, I think, impossible to maintain. If we follow the MSS. and regard 1–40 as continuous, we must suppose that at *l.* 13 he turns savagely upon Cynthia : " You have treated me like a slave ! then die, Propertius ! let her rejoice in your death and spurn your ashes ! Did not Haemon slay himself for love ? Then why should not I ? But you shall not escape, Cynthia ; I will slay you with me though it bring dishonour on my death. Achilles was conquered by love and maddened even into disloyalty to his country by the loss of Briseis ; is it wonderful that I, who am a lesser man than Achilles, fall such a hopeless victim to my passion ? " This is, I think, a fair statement of the case for accepting the arrangement of the MSS. I cannot believe that such an abrupt change of person (at *l.* 13) is possible, and, further, *ll.* 7, 8 indicate some grounds for hope. " Some day the wheel of love will ' come full circle ' and I shall be in favour again." This is wholly incompatible with the rage and despair of 13–28. The best solution of the problem is, I think, to make a new elegy begin at 13. There is nothing peculiarly abrupt in his turning from addressing Cynthia to apostrophise himself in *l.* 17. *sic* gives the connexion, " since she treats you thus." Further difficulties arise as to *ll.* 21–24 and 28–40. These will be discussed in their due place.

3, 4. This couplet is transposed by Housman after 9, 48 q.v. It is the needs of that passage which dictate the change : the lines suit their present position well enough.

4. LENIOR HOSTIS. Sc. *quam si puellam meam abripueris.*

6. QUAE MODO DICTA MEA EST is found also Ov. A. III. 12, 5.

8. VINCERIS AUT VINCIS. For the short syllable lengthened in arsis, cf. I. 10, 23 note. (Palmer's suggestion *at vinces* though neat is required neither by metre nor sense.)

10. STETERANT. Cf. I. 8, 36 note : in view of Propertius' fondness for the pluperfect, *steterunt* (Scaliger) is not necessary, though it goes somewhat better with *fuit.*

THEBAE. Thebes was destroyed by the Epigoni or descendants of the famous Seven who attacked Thebes in vain. Its later destruction by Alexander cannot be meant : it is coupled with Troy, and its fall must therefore be referred to the heroic age.

9, 10. In this couplet he quotes striking instances of the dictum *omnia verturtur.* Scaliger transposed this couplet with 7, 8. The change lends more force to *omnia vertuntur* but is not absolutely necessary.

VIIIa

Propertius curses Cynthia, and threatens to slay both himself and her. He concludes with a somewhat lame and self-conscious apology to himself for his violence.

13–15. ERGO . . . ECQUANDONE TIBI LIBER SUM VISUS. " So then . . . have you ever regarded me as a free man ? " i.e. ever treated me as other than a slave. The collocation of *ergo* and *ecquandone* is unique, but presents no intrinsic difficulty. (N places a mark of interrogation

after *domum :* this necessitates our supplying *fui* with *temerarius :* but the ellipse is very harsh and hard to parallel.)

14. QUI DVF *: quin* N. *qui* is perfectly satisfactory : but it is possible that *quum* (Mueller) is the true reading concealed under the meaningless reading of N.

TUAM DOMUM. i.e. the annoyances caused by Cynthia's household, in the shape of blackmail, exclusion, etc.

21–24. If these lines are in their true position, we must suppose Propertius to quote the example of Haemon as justification of suicide for love's sake : the mention of the fact that he died by the dead Antigone's side (23) awakens in the mind of Propertius the thought that there is no need for Cynthia to survive. But the introduction of the story of Haemon and Antigone is far from appropriate in this context and the lines may be an interpolation. Housman would place them after 28, 40. They suit the context there quite admirably, and the transposition may be right.

21. TUMULO : not "on her tomb," but "in her tomb" ; Antigone slew herself in a rock-hewn tomb where she had been immured, and it was there that Haemon also slew himself : cf. Soph. Ant. 1220 sqq.

23. CUM MISERAE PUELLAE. Sc. *ossibus :* for the ellipse cf. Verg. G. II. 32, *et saepe alterius ramos impune videmus | vertere in alterius.*

25–28. Burmann would place these lines after 9, 48, q.v.

25. EFFUGIES N : *efficies* DVF. He now addresses Cynthia : *effugies* is the more forcible reading, though *efficies* is possible : sc. *non efficies id quod vis,* cf. *ll.* 19, 20.

29–40. These lines are somewhat out of keeping with the violent outburst which precedes them : see introd. note : it is possible that a couplet or couplets may have dropped out at this point, in which he made a more explicit apology for his violence.

29. ILLE. "the famous Achilles."

30. IN TECTIS. "in his tent" or "hut" : cf. the use of οἶκος Il. XXIV. 472, *γέρων δ' ἰθὺς κίεν οἴκου | τῷ ῥ' Ἀχιλεὺς ἴζεσκε.*

31. VIDERAT. Cf. I. 8, 36.

FUGAS O. "he saw the rout, the Achaeans dragged along the shore." There is no reason to suppose any corruption. *tractos . . . Achivoe* amplifies and explains *fugas. fuga stratos* (Passerat) is neat and gives Ovidian smoothness to the line, but is not required.

32. HECTOREA FACE. Cf. Il. XV. 718 ; XVI. ad init.

34. IN ERECTO . . . AMORE goes with *saevit* : "rages over," cf. II. 4, 18, *gaudeat in puero* ; III. 8, 28, *semper in irata pallidus esse velim.*

37. SERA N : *sacra* DV, om. F. *sera* is obviously the right reading : the same confusion occurs II. 34, 25, *seros* N, *sacros* DVFL.

38. ILLUM. "*that same great* Hector that had burned the Greek ships" : cf. *ille* (29). The corrections *ille, idem,* etc., are needless.

39. MATRE ς is a certain correction of *marte* O. Propertius says "I have no goddess (sc. Thetis) for mother nor yet have I the prowess of Achilles." *marte* can only be interpreted as referring to Achilles' martial skill in distinction from his miraculous armour (*armis*) : i.e. I am inferior to Achilles both in offence and defence. But the antithesis is far-fetched and unnatural.

IX

This elegy, like the last, is directed against the faithlessness of Cynthia. Propertius reproaches her and protests his own fidelity with great fervour. In fact there is a vehemence and bitterness about this elegy and the preceding which Propertius has not revealed before, and does not reveal again till the concluding elegies of the third book, in which he finally casts off his mistress.

2. EIECTO D: *electo* NVF. *eiecto* gives vigorous sense. "This same lover shall be cast forth and another shall hold his place in your affections." *electo* is possible, but less forcible; "this same chosen lover": moreover we have a similar confusion I. 13, 16, where DV are undoubtedly right in giving *iniectis* for *inlectis* NAF.

5. MINERVA. "weaving." Cf. IV. 5, 23, *Coae textura Minervae*. Minerva was patroness of arts and crafts, like the Greek Ἀθήνη ἐργανὴ. More particularly was she the patroness of spinning and weaving: cf. Serv. ad Aen. V. 28, and Ov. F. III. 817. The name of the goddess was then transferred to the art itself.

For the story of Penelope's weaving see Od. II. 93; XIX. 138.

7. VISURA. Propertius uses the Greek construction of nominative and inf. instead of the normal *se visuram esse*. See note I. 16, 6, *pulsata indignis saepe queror manibus*.

8. FACTA goes with EXPECTANDO. "made old by waiting for him." REMANSIT. "abode at home." If she had married one of the suitors she would have left the house of Ulysses, which would have fallen to Telemachus. Hertzberg explains it as=*perduravit*, while Paley says *remansit*, i.e. *in eius coniugio*. But there is hardly sufficient evidence that *remaneo* can be made to bear this meaning. In the other passages in which Propertius uses the word, I. 1, 31, and I. 10, 29, "abide" is an adequate translation, as it is in Ov. Trist. I. 9, 23, *in duris remanentem rebus amicum* (quoted by H. in support of his interpretation).

PROPOSITUM NF: *appositum* DV. FULVIS ς: *fluviis* O. IN SIMOENTA VADIS O. *propositum* = "exposed, laid out." *in Simoenta* depends on *propositum*. The phrase may be paralleled by III. 9, 60, *in partes . . . fuisse tuas* and the Greek idiom τιθέναι εἰς τόπον: *fulvis vadis* is a locative ablative: Housman suggests (1) that no "fit meaning" can be given to *propositum*: there is, it is true, no *exact* parallel for the present use of *propositum*, but it is sufficiently close to its ordinary uses to be perfectly intelligible: (2) that *appositum* might easily give rise to *propositum*: the initial *a* was torn away from the margin or left blank for the rubricator, and *ppositum* was then mistaken for *ppositum*. But conversely *ppositum* might easily by inadvertence be corrupted into *ppositum*, of which *appositum* would be a simple and natural correction. He further urges that we should read *in Simoente* for *in Simoenta*. This is necessary with *appositum*, which could hardly take its normal construction (*vadis* dative) and the abnormal *in* with the accusative as well; and even with *propositum* it is a plausible though not a necessary emendation. *fulvis* ς is the simplest correction of the meaningless *fluviis* O, though *flavis* (Heinsius) is almost equally good. *fulvis* will describe the appearance of water running over sandy shallows, or may be regarded as a stock epithet of Simois. The neighbouring river

Xanthus was so called from its colour. Cf. Ov. Met. II. 245, *Xanthus flavusque Lycormas. fluviis . . . vagis* (Unger) is equally close to the MSS., and might be supported by the confusion in the MSS. between *vada* and *vaga*, III. 11, 49, but rather lacks point. (Phillimore retains *fluviis*, regarding it as an adjective (cf. *pluvius*)=running. But there is no other evidence for the existence of such a word.)

13. Cf. Soph. El. 757, *καὶ νὶν πυρᾷ κέαντες εὐθὺς ἐν βραχεῖ | χαλκῷ μέγιστον σῶμα δειλαίας σποδοῦ | φέρουσιν ἄνδρες Φωκέων τεταγμένοι.* Ov. Met. XII. 610 (an obvious reminiscence of this passage), *iam cinis est et de tam magno restat Achille | nescioquid, parvam quod non bene compleat urnam.*

15. CUI TUM (Housman): *cum tibi* O. *tibi* involves a very harsh change of person ; it can only refer to Achilles, and requires a vocative to help out the apostrophe. *cui tum* gives admirable sense and is very close to *cum tibi*. (*quando ibi* cod. Pass. has small probability.)

CAERULA MATER. Sc. Thetis. For *caerulus*, "azure," as an epithet for sea deities, cf. II. 26, 16, *caerula Cymothoe*. Propertius does not follow the ordinary legend of the burial of Achilles. Thetis is said to have heard the lamentations for her son and to have come up from the sea with her Nereids and bewailed him, cf. Quint. Smyrn. III. 574. She is further said by Proclus, in his epitome of the Aethiopis, to have carried his body to the isle of Leuce.

16. DEIDAMIA, daughter of Lycomedes, king of Scyros, beloved by Achilles, to whom she bore Neoptolemus. There are two versions of the story of their love. (1) The Townley scholiast on Il. XIX. 326, quotes two lines from the little Iliad describing how Achilles was driven out of his course by a storm to the isle of Scyros, where it is implied he met Deidamia. (2) The common story, which the same scholiast characterizes as false, is that given Apollod. III. 174, *ὡς δὲ ἐγένετο ἐννaετὴς Ἀχιλλεύς, Κάλχαντος λέγοντος οὐ δύνασθαι χωρὶς αὐτοῦ Τροίαν αἱρεθῆναι Θέτις προειδυῖα ὅτι δεῖ στρατευόμενον αὐτὸν ἀπολέσθαι, κρύψασα ἐσθῆτι γυναικείᾳ ὡς παρθένον Λυκομήδει παρέθετο κ'ακεῖ τρεφόμενος τῇ Λυκομήδους θυγατρὶ Δηιδαμείᾳ μίγνυται.*

17. VERIS NATIS. "true born children," "worthy of herself." *castis* DV is but a gloss on *veris*, the reading concealed in *viris* FN.

IGITUR. Sc. as a consequence of the loyalty of women such as Penelope and Briseis.

18. ETIAM. "still." Cf. Verg. G. III. 189, *etiam inscius aevi.*

INTER ET ARMA. For the prep. separated from its noun cf. III. 4, 18, *et subter captos arma sedere duces.* Ov. Met. II. 524, *Argolica quod in ante Phoronide fecit.*

19. UNA NOCTE. Perhaps like *toto anno*, I. 1, 7, q.v., an abl. denoting extent of time. It can, however, be explained as the commnoner abl. answering the question "When ?" Sc. "on one night."

21. DUXISTIS N. "you and your lover," is more forcible than the singular *duxisti* FDV.

25. CAPITE HOC. "your head." This use of *hoc* is unusual ; it should naturally refer to the speaker.

This illness of Cynthia is perhaps that mentioned in II. 28, where Propertius prays for her recovery.

28. QUISVE FUIT ? "What was he to you ?" i.e. he was a false friend and deserted you. The whole of this passage finds a very close parallel in Tib. I. 5, 9, *ille ego, cum tristi morbo defessa iaceres, | te*

dicor votis eripuisse meis, . . . fruitur nunc alter amore, | et precibus felix utitur ille meis.

29–32. The argument is "I left you but for one day only, and yet you are faithless and betake you to a former lover, who had deserted you. What would you have been if I had then been kept in the far East on active service, or voyaged westward in search of merchandise? But it is easy for you to invent some excuse for your conduct." The lines must be read with reference to *ll.* 19, 20.

33. Cf. III. 18, 7–10. The SYRTES are two gulfs on the north coast of Africa (coast of Tunis and Tripoli), the *Syrtis minor* (Gulf of Cabes) to the west, the *Syrtis major* to the east (Gulf of Sidra). They were regarded with great terror owing to their dangerous and shifting currents.

35. QUAM CITO, followed by the negative *non constat* is somewhat awkward. Some positive phrase such as *mutatur* would have been more natural. But cf. II. 21, 2, *tantum illi Pantho ne sit amica Venus.*

FEMINEA IN IRA. "when a woman's anger is concerned" = *irata femina.*

37. Propertius is clearly imitating Posidippus (? circa 290 B.C.) Anth. Pal. XII. 45: *ναὶ, ναὶ, βάλλετ' Ἔρωτες, ἐγὼ σκοπὸς εἷς ἅμα πολλοῖς | κεῖμαι· μὴ φείσησθ', ἄφρονες. ἦν γὰρ ἐμὲ | νικήσητ', ὀνομαστοὶ ἐν ἀθανάτοισιν ἔσεσθε.*

41. Lachmann, Hertzberg and others mark a hiatus at this point on the ground that these lines are inconsistent with the three preceding. But 38–40 is best regarded as parenthetical, an outcry drawn from him in his extreme agony. Then (*l.* 41) he collects himself and closes with a final appeal to Cynthia, which is not rendered the less cogent by the fact that he has just said that death would be welcome to him.

44. SIC N: *sis* DV: *sit* F. Between *sic* and *sis* there is little to choose: *sic* is perhaps the more forcible.

45. PONET VESTIGIA = *inibit.* Cf. Cic. Fin. V. 2, *quacunque ingredimur, in aliquam historiam vestigium ponimus.*

49–52. The sense is "In no more deadly fray did Polynices and Eteocles perish, while their mother rushed between and vainly sought to part them; not even from such a death would I shrink, not though Cynthia should strive to part us, if only I might succeed in slaying you."

Three points must be noticed in connexion with these awkwardly constructed lines. (1) The change to the second person is most abrupt after *ille vir* (48): it can only refer to the rival; but to give *tua* any real force we require that the rival should be definitely and explicitly apostrophised. There can be no doubt that Lachmann is right in making an hiatus: it is possible that we should go further, and with Housman insert 8, 3, 4 at this point: he cries to some imaginary listener, "Slay me and I'll forgive you, but interfere with my love and you'll find me the fiercest of foes." The remedy is ingenious, but very bold, and it is hard to account for the extraordinary displacement of lines that such transpositions assume: I prefer to be content with making an hiatus. If Housman be right in his suggestion, Burmann's transposition of 8, 25–28 before 49–52 may also be adopted; but it is not necessary, and *without* Housman's transposition to precede it, in no way simplifies the passage. (2) *quam* is the relative pronoun: sc. *mortem,* "and such a death as this I would not shrink to

die," etc. Paley takes it as the conjunction: but *quam ego non fugiam mortem subire* then follows line 49 very harshly. (3) *media matre* and *media puella* are not precisely parallel. Jocasta rushed between her sons solely as a peacemaker, Cynthia is *media* also in the sense that she is the prize of the conflict.

50. Seneca similarly represents Jocasta as striving to part her two sons, cf. Phoen. 407, (*Jocasta loq.*) *ibo ibo et armis obvium opponam caput,* | *stabo inter arma: petere qui fratrem volet,* | *petat ante matrem.*

X

Propertius in this elegy sings the praises of Augustus. From allusions we can give an approximate, though not a certain date to the poem. It can hardly be later than 23 B.C. and is probably earlier. In *ll.* 13, 14 we have a reference to Parthian affairs. The standards and captives of Crassus have clearly not yet been returned; but Rome has the upper hand, and it would seem that negotiations were on foot between Parthia and Augustus, in which Parthia posed as a suppliant. Tiridates had driven Phraates from the throne of Parthia, but was himself expelled after a reign of three years, and fled to Roman territory carrying with him the youngest son of Phraates. According to Dio, 51, 16, Tiridates reigned from 33–30 B.C.; but there are coins of Tiridates in the British Museum bearing the date 26 B.C. This supports the statement of Justin (42, 5), that Tiridates fled to Roman protection 24 B.C., and Phraates on recovering his throne asked Augustus to surrender Tiridates and the young prince. Augustus refused to give up Tiridates, but returned the son of Phraates on condition that the standards and prisoners taken from Crassus should be surrendered. The date which would best suit the words of Propertius would be the time when Tiridates was under Roman protection and Phraates was suing for the restoration of his captive son. This would give us 24 B.C. or 23 B.C. Support is given to the earlier date by *l.* 16, where there is a clear reference to the Arabian expedition of Aelius Gallus. As this expedition resulted in almost disastrous failure, it is reasonable to suppose that Propertius wrote before the failure of the invasion was known, i.e. 24 B.C. But the expedition was not officially regarded as a failure (cf. Mon. Anc. 26), and there would be no impossibility in the later date. (It cannot have been written before 26 or 25 B.C., cf. *l.* 15, note.) Lachmann held that this elegy was the dedicatory elegy of the third book (see Introduction).

1. SED opposes this elegy to his erotic poems. It is quite unnecessary to suppose with Baehrens that the opening lines of the elegy have been lost.

CHOREIS. The metaphor represents him as dancing with the Muses on Helicon: cf. II. 30, 37.

2. With an abrupt change of metaphor he compares the task he is undertaking to the driving of a chariot or the riding of a spirited horse over the plain. The metaphor recurs again III. 1, 13; 3, 18; 9, 58. IV, 1, 70, *has meus ad metas sudet oportet equus.*

HAEMONIO. "Thessalian." Cf. I. 13, 21, note. Thessaly was famed for its horses and horsemen, and is used just as we might use "Arab." Cf. Verg. Georg. III. 115, *frena Pelethronii Lapithae gyrosque dedere* |

impositi dorso atque equitem docuere sub armis | insultare solo, et gressus glomerare superbos.

CAMPUM DARE. Sc. he is to enter on a wider field of song.

5, 6. Cf. Tib. IV. 1, 3, *at meritas si carmina laudes | deficiant, humilis tantis sim conditor actis, | . . . est nobis voluisse satis ;* and Ov. ex P. III. 4, 79, *ut desint vires tamen est laudanda voluntas.*

7. EXTREMA AETAS cannot be taken very seriously. Propertius cannot have been more than twenty-seven at the outside, and was probably some years younger (see Introduction). He sacrifices accuracy to antithesis.

9. SUBDUCTO. "drawn up into a frown." Cf. Varro, Sat. Men. fr. 167 B, *ego unus scilicet antiquorum hominum subductis superciliis.*

11. It is on the whole best to put a colon after *anima*, rather than after *carmine : iam* is more forcible if taken with *sumite vires*, than if it be referred back to *surge*, as must be done if we read *surge, anima, ex humili iam carmine ; sumite vircs, etc.* F has *carmina*, which is not impossible : *carmina* would be vocative ; a colon must be placed at the end of the line, and *Pierides* taken with *magni . . . opus.* But the weight of MSS. authority is against it.

13. IAM NEGAT . . . PARTHORUM. An affected way of saying that Parthia promises not to employ her famous cavalry tactics against Rome. The rider *post terga tuetur* when in the midst of simulated flight he lets loose his arrow against his pursuer. Cf. III. 9, 54, *Parthorum astutae tela remissa fugae.*

14. CRASSOS. A genuine plural. Not only the triumvir Crassus, but his son also was slain at Carrhae by the Parthians.

15 INDIA. The reference is to an embassy from India, which reached Augustus as he lay sick at Tarraco in Spain (26 or 25 B.C.). Cf. Orosius VI. 21, 19, *interea Caesarem apud Tarraconem citerioris Hispaniae urbem legati Indorum et Scytharum toto orbe transmisso tandem ibi invenerunt, ultra quod quaerere non possent.* Dio, LIV. 9 (speaking of the year 20 B.C.) *οἱ Ἰνδοὶ προκηρυκευσάμενοι πρότερον φιλίαν τότε ἐσπείσαντο.*

16. ARABIAE. See Introd. note. Cf. also I. 14, 19.

17. SE SUBTRAHIT. " withdraws itself," sc. out of your reach. Britain is meant. Augustus was contemplating an expedition to Britain in 27 B.C., but abandoned it owing to the serious state of affairs in Spain. Hor. Od. I. 35, 29, alludes to this projected expedition : *serves iturum Caesarem in ultimos orbis Britannos.* Cf. Dio, 53, 25, *τόν τε Αὔγουστον εἰς τὴν Βρεττανίαν ἐπειδὴ μὴ ἠθέλησαν ὁμολογῆσαι στρατευσείοντα κατέσχον οἵ τε Σάλασσοι ἐπαναστάντες αὐτῷ καὶ οἱ Κάνταβροι.*

19. HAEC EGO CASTRA SEQUAR. Sc. *Caesaris* as opposed to the *castra Amoris*, cf. II. 7, 15 ; IV. 1, 135.

22. HAC NF : *hic* DV. Cf. Verg. Aen. XII. 565, *Iupiter hac stat.* Caes. B.C. I. 45, 5, *hac nostris erat receptus. hac* being the rarer word is less likely to be a corruption than *hic. hac* is explained by *ante pedes.* " It is as if the place where to lay the crown were pointed out to the party offering it" (Paley). For a similar pleonasm, cf. I. 19, 7, *illic Phylacides iucundae coniugis heros | non potuit caecis immemor esse locis.*

23. LAUDIS CONSCENDERE CARMEN is a bold phrase, but there is no need to alter *carmen* to *culmen* S. The song in praise of Augustus is regarded as a height hard to climb. Postgate paraphrases well, " to rise to the height of a song which represents your merits."

24. The metaphor is rather harshly changed. For the offering of incense by the poor, cf. Hor. Od. III. 23, 1, *caelo supinas si tuleris manus | nascente luna, rustica Phidyle, | si ture placaris et horna | fruge Lares avidaque porca, | nec pestilentem sentiet Africum | fecunda vitis. . . . immunis aram si tetigit manus | non sumptuosa blandior hostia | mollivit aversos Penates | farre pio et saliente mica.*

25, 26. Ascra lies on the slopes of Helicon, and was the birthplace of Hesiod. Permessus is a stream flowing from the fountain Aganippe. The passage can only be understood in the light of Verg. Ecl. 6, 64, *um canit errantem Permessi ad flumina Gallum | Aonas in montes ut duxerit una sororum, | utque viro Phoebi chorus assurrexerit omnis, | ut Linus haec illi divino carmine pastor | floribus atque apio crines ornatus amaro | dixerit : " hos tibi dant calamos, en accipe, Musae | Ascraeo quos ante seni : quibus ille solebat | cantando rigidas deducere montibus ornos ; | his tibi Grynaei nemoris dicatur origo, | ne quis sit lucus quo se plus iactet Apollo."* Gallus is called from the banks of Permessus to receive the flute of Hesiod the *Ascraeus senex.* He is to pass from elegiac poetry to epic. Propertius refers to this passage when he says, "Not yet are my songs acquainted with the streams of Ascra. Love has but dipped them in the waters of Permessus." He means that he has not yet attempted epic, but only erotic verse (Rothstein). There seems to be no evidence that Greek mythology drew any distinction between the different fountains of Helicon, as sources of different types of poetic inspiration. Propertius' allusion is purely literary, and would have no meaning apart from the passage quoted from Vergil. The probability is that Vergil himself only introduced the Permessus by way of local colour, or possibly because it was mentioned by Gallus in some particular poem. That Ascra, apart from this special comparison with Permessus, has no definite poetic significance, is shown by Prop. II. 13, 4, *iussit et Ascraeum sic habitare nemus,* where a reference is made to erotic not epic poetry ; for it is Love bids him dwell there and it is Love's songs he sings. *Ascraeus* is a literary epithet and takes its colour from its context.

XI

"Let others write of you or be you all unknown to fame ; let him praise you, that would waste his labour ; all your charms will go down to the tomb and be forgotten." Propertius hints broadly to Cynthia that his voice alone can secure her immortal fame. If she rejects him, two alternatives await her : (1) she may find an inferior poet, whose verse is ephemeral, to sing her charms, or (2) she will be left wholly unsung and unknown (cf. 5. 27 ; 12. 21).

1. VEL NDV : *ne* F gives excellent sense, "Let others write of you lest you be all unknown to fame," etc. : but the weight of MSS. authority is against it, and the contemptuous *vel sis ignota licebit* is more forcible.

2. QUI STERILI SEMINA PONIT HUMO. "he that is ready to sow his seed in barren places," i.e. to waste his labour. Cf. Iuv. 7. 49, *litus sterili versamus aratro.*

3. MUNERA, "your personal endowments." Cf. 3, 25, *haec tibi contulerunt coelestia munera divi.*

LECTO. "the bier." Cf. II. 13, 21.

6. HIC DVF: *haec* N. Elsewhere in Propertius *cinis* is masc. It is sometimes feminine (cf. Lucr. IV. 926; Cat. 68, 90), but *haec* here is probably due to the presence of *docta puella*.

XII

"What skill had he, that first painted Love as a boy, borne on wings and armed with bow and arrows. Ah! Love, I feel thine arrows, but thy wings thou pliest not nor fliest thou from my heart. Depart from me and slay me not utterly: else who shall sing of Cynthia's charms and the glory that is thine." The poem is perhaps suggested by Eubulus (cited by Athenaeus XIII. 562, *τὶς ἦν ὁ γράψας πρῶτος ἀνθρώπων ἄρα | ἢ κηροπλαστήσας ἔρωθ' ὑπόπτερον;*) but Eubulus draws a different conclusion and abuses the artist as a fool, cf. *l.* 14, note.

3. SINE SENSU. "senselessly" without perception of the true worth of things around them.

4. LEVIBUS CURIS. "by reason of trivial anxieties" awakened in the course of their love.

5. VENTOSAS ADDIDIT ALAS. Cf. Verg. A. XII. 848, *ventosasque addidit alas*. Postgate suggests that Propertius borrows from Vergil; but though portions of the Aeneid were undoubtedly known in literary circles before the publication of the work, the whole epic was not published till after Vergil's death in 19 B.C. If either poet has borrowed it is not less likely to be Vergil than Propertius. *ventosas alas* carries with it both the sense of "swift as wind" (cf. Ov. F. IV. 392, *primaque ventosis palma meretur equis*) and "shifting as the wind" (cf. Ov. A. II. 9. 49, *tu levis es multoque tuis ventosior alis*).

6. HUMANO CORDE. "in the human heart." For the sentiment cf. Mosch. 2. 16, *καὶ πτερόεις ὡς ὄρνις ἐφίπταται ἄλλοτ' ἐπ' ἄλλους | ἀνέρας ἠδὲ γυναῖκας, ἐπὶ σπλάγχνοις δὲ κάθηται.*

If Propertius has any definite painting in his mind the artist must have drawn some such scene as that suggested by the lines of Moschus. But here the poet describes what no artist could paint.

7, 8. The lover is represented as drifting on a stormy sea before a veering gale.

NOSTRA AURA. "the breeze before which we sail." Cf. Ov. Rem. Am. 14, *vento naviget ille suo*, "let him sail on before the wind that bears him now."

10. GNOSIA = Cretan. Cf. I. 3. 2, note. Cretan archers were famous for their skill. Cf. Hor. Od. I. 15, 17, *calami spicula Gnosii*. Verg. G. III. 345, *Cressamque pharetram*.

EX HUMERO . . . UTROQUE. The quiver hangs in the middle of his back suspended from either shoulder. Paley gives an ingenious interpretation, which is possible, but somewhat far-fetched. "The quiver when not in use hung at the back from both shoulders; when used it was pulled to one side, and so was suspended only from the opposite shoulder. In this case Love holds the barbed arrow ready in his hand, because (*quoniam*) he aims instantaneously, before we can see his movements, and does not wait to draw the arrow from the quiver."

11. TUTI. "before we see the enemy and so are safe," i.e. forewarned is forearmed.

14. Cf. Eubulus ap. Athen. l.c., *ὡς οὐδὲν ᾔδει (sc. ὁ γράψας) πλὴν χελιδόνας γράφειν, | ἀλλ' ἦν ἄπειρος τῶν τρόπων τῶν τοῦ θεοῦ· | ἐστὶν γὰρ οὔτε κοῦφος οὔτε ῥᾴδιος | ἀπαλλαγῆναι τῷ φέροντι τὴν νόσον, | βαρὺς δὲ κομιδῇ πῶς ἂν οὖν ἔχοι πτερὰ | τοιοῦτο πρᾶγμα ; λῆρος, εἰ καί φησί τις.*

15. Cf. Meleager. Anth. Pal. V. 212, *ὦ πτανοί μοι καὶ ποτ' ἐφίπτασθαι μὲν Ἔρωτες | οἶδατ', ἀποπτῆναι δ' οὐδ' ὅσον ἰσχύετε.*

18. SI PUDOR EST (v) ALIO TRAICE (O) DUELLA (Lipsius) TUA ς. This is the most satisfactory correction of the meaningless *si puer est alio traice puella tuo* O. "It you have any sense of shame, transfer your warfare elsewhere." For *traice* dissyllabic, cf. Verg. E. 3, 96, *reice*. Stat. Theb. IV. 574. *reicit*. For *si pudor est*, cf. I. 9, 33. Cf. Anth. Pal. V. 98, *ὀπλίζευ, Κύπρι, τόξα καὶ ἐς σκοπὸν ἥσυχος ἐλθέ· | ἄλλον ἐγὼ γὰρ ἔχω τραύματος οὐδὲ τόπον.*

It is possible that we should read *si puer es, alio etc.* (Beroaldus). For *ēs* cf. II. 32, 61, *tuque es imitata*. The lengthening of *es* is an archaism: it is not uncommon in Plautus. The sense would then be, "If you are a boy, you will find it dull work in my exhausted heart, you will need variety: fly elsewhere," etc. But such an interpretation of *si puer es* is somewhat far-fetched and much has to be read into the Latin. Prof. Phillimore would read, *si puer est, animo traice puella tuo*. "If he is a boy, take him fair maid to thy heart." "If love is a boy, the most natural place for him is a girl's heart." *animo* written *aīo* is a very slight change from *alio*. But (1) the sense is somewhat far-fetched: (2) *tibi* (*l.*17) refers to Love, and the change to the third person (*si puer est*) is harsh. (3) The next line seems to point to the correctness of *alio*, of which it gives an explanation.

20. UMBRA MEA. "it is but an unsubstantial shadow that you strike," i.e. I am as good as dead. Postgate quotes Plaut. Pers. II. 4. 26, *umbra mea iam intus vapulat*, "I am being beaten in my absence." The phrase was perhaps proverbial, and is given special significance by the context.

XIII

The poet has been reconciled with Cynthia and opens with protestations of his love. Cynthia's approval is the sole aim of his verse, and if she smile on him he cares not how fortune may frown.

1. ETRUSCA cannot be right. We require the name of an Eastern king, people or country. No emendation of the passage can be considered certain, but by far the best of those suggested is *Erythra* (Housman). *Erythra=Erythras* (cf. *Atrida = Atrides*, II. 14, 1, also Hor. Sat. I. 6, 120; Ov. Met. VI. 400) a mythical king of the East from whom the *mare Erythraeum* (i.e. the Red Sea and Persian Gulf) was supposed to draw its name: cf. Curt. 8, 9. Of other suggestions, *Itura = Iturea* (Pontanus) is widely adopted. The sense is good: the Ituraeans were famous for their skill in archery (cf. Verg. Georg. II. 448); but the form *Itura* is nowhere found, though it might perhaps be justified by such forms as *Romulus* for *Romuleus* (cf. IV. 4, 46). *Susa* (cod. Pici Mirandulani) gives excellent sense (Susa was the ancient capital of Persia), but is hardly likely to have been corrupted to *Etrusca*.

ACHAEMENIIS = Persian, the Achaemenids being originally the royal house of Persia.

An attempt is made by Prof. Phillimore to retain *Etrusca*. He reads *armantur* with DF and places a comma after *spicula* making it go with *Etrusca*. "Not so many Etruscan arrow-heads are fitted to Persian shafts, as," etc. Tuscany was famed for its iron mines; but assuming that *armare spiculum sagitta* (or *sagittae*) could bear the meaning thus given (and it would be hard to find a parallel), the general sense is somewhat forced. The reference to Tuscan iron in connexion with the arrows of Persia is harsh, even if the epithets are to be regarded purely as "learned epithets."

4. ASCRAEUM NEMUS. The epithet has no reference to epic poetry as in II. 10, 25. The Ascraean grove stands here merely for the grove of poetry. But here as in 10, 25 he has Verg. E. 6 in mind. Cf. *l.* 71, *hos tibi dant calamos, en accipe, Musae,* | *Ascraeo quos ante seni, quibus ille solebat* | *cantando rigidos deducere montibus ornos.* Here Propertius disclaims any intention of imitating Hesiod or (see *l.* 6) Orpheus.

6. ISMARIA. Ismarus was a mountain in Thrace. The reference is to Orpheus. Cf. Verg. E. 6, 30, *nec tantum Rhodope miratur et Ismarus Orphea.*

8. INACHIO LINO. Linus like Orpheus is strictly a mythical personage, but like Orpheus was later regarded as one of the earliest poets; he is sometimes represented as the instructor of Orpheus (cf. Suidas, s.v. Ὀρφεύς), sometimes as his brother (cf. Apollod. I. 3, 2; Martial. IX. 87, 5).

INACHIO. "Greek." See note, I. 13, 31.

10. NEC SI QUA, etc. The sentiment may, as Paley holds, be merely general, but from III. 20, 8, *splendidaque a docto fama refulget avo,* it seems probable that it has special reference to Cynthia, who perhaps claimed to be descended from the poet Hostius (see Introd.). For a similar use of *si qua* cf. II. 3, 15, note.

12. PURIS not=*castis*, but *purgatis* (cf. Hor. Ep. I. 1, 7), "clear of all that might make gross the hearing," and so "capable of distinguishing good from bad, "tasteful." Cf. Hor. Ep. I. 2, 53, where it is said that *auriculae collecta sorde dolentes* cannot appreciate the music of the harp.

XIIIA

Propertius gives instructions to Cynthia about his funeral. "When death finds me I ask for no costly funeral. It will be grand enough for me if my books are buried with me and you follow me to the grave to bewail my loss, and remain faithful to my memory in after life." The MSS. mark no division between this elegy and the preceding. But there is no connexion between the two: the poet's expression (1–16) of the high value he sets on Cynthia's love and her literary judgment in no way forms an appropriate preface for his instructions concerning his funeral: the change (1) from gay to grave, (2) from the third to the second person (*l.*18) is impossibly abrupt.

17. IGITUR is used to emphasize *quandocunque*, "when at the last." Cf. its use in Plautus with *deinde, demum*, etc.

18. ACTA is used in the sense of "enactments," "ordinances." Cf. *acta Caesaris servanda*, Cic. Phil. I. 7. By a natural process of transition the word came to be used in the sense of "records of *acta*,"

cf. *acta diurna, etc.* In later times the legal writers use the word to denote private documents such as wills, etc.

19. LONGA IMAGINE, for *longa imaginum serie* (Hertzberg). *mimi* were hired at funerals to wear the wax masks (cf. I. 5, 24) or *imagines* together with all the insignia of the deceased's most distinguished ancestors, and so disguised rode on chariots in front of the bier (cf. Polyb. VI. 53; Plin. XXXV. 6, *semper defuncto aliquo totus aderat familiae eius qui unquam fuerat populus*).

20. TUBA. The trumpet played an important part in funeral ceremonies. Cf. II. 7, 12, *funerea tuba*. It was blown both during the *conclamatio* (cf. Dict. Antiq. s.v. *funus*) and during the funeral procession, which was headed by *tubicines* and *tibicines*, accompanying the *naenia* of the *praeficae* or mourning women. The construction of the line is doubtful. (1) It is *best* to take *querela* as predicate (=*frustra queratur*). (2) It is *possible* to regard *querela* as in apposition to *tuba*, a comma being placed after *sit*.

21. LECTUS. In elaborate funerals the corpse lay in state for seven days (cf. Serv. ad Aen. V. 64) on a bed built of rich materials (cf. *eburno fulcro*, "posts of ivory": gold according to Chrysostom was sometimes used) and covered with costly draperies; and on this it was committed to the flames. Cf. IV. 11, 10.

22. ATTALICO TORO. Cf. II. 32, 12, *aulaeis . . . Attalicis*. III. 18, 19, *Attalicas vestes*, "embroidered with gold." Cf. Plin. VIII. 196, *aurum vestibus intexere invenit Attalus rex, unde nomen Attalicis*. Attalus was the last king of Pergamum, and on his death (133 B.C.) left his possessions to the Roman people.

MORS MEA "my corpse" (see note, I. 17, 11).

23. ODORIFERIS LANCIBUS ORDO. The abl. is a comitative abl. dependent on *ordo*. The *lances* held perfumes which were cast on the funeral pyre. Cf. Plin. XII. 83, *periti rerum asseverant non ferre Arabiam tantum annuo fetu quantum Nero princeps novissimo Poppaeae suae die concremaverit*. Verg. A. VI. 224, *congesta cremantur | turea dona*.

25. MAGNO (Phillimore): *magna* O. *sat magno*. "at sufficient cost." This is preferable to *sat mea sat magna est* ζ, which is usually adopted, both as involving less change from O and as keeping *sit*, which suits *si tres sint pompa* better than *est*. For the questions arising out of this line see Introduction.

28. It was customary to call upon the name of the dead, (1) as the life left the body (cf. IV. 7, 23), (2) during the lying in state, (3) when, as here, the body was borne to the pyre, and (4) when the ashes were committed to the grave (cf. I. 17, 23). The custom sprang partly, it is probable, from the idea of calling the dead back to life (cf. *l.* 57), partly from the wish to ascertain that death had really taken place.

30. SYRIO MUNERE. Syria exported myrrh in large quantities. *munere* may mean an "offering to the dead" or "the gift (produce) of Syria" cf. I. 2, 4, *peregrinis muneribus*.

ONYX. Boxes for unguents were made of onyx, because it was believed to preserve them best (cf. Plin. XXXVI. 60). These unguents here seem to have been poured on the corpse immediately before the kindling of the pyre. (Tib. I. 3, 7, *non soror Assyrios cineri quae dedat honores* (quoted by Rothstein) refers to the placing of perfumes in the urn, and is not in any way parallel to the present passage.)

31. SUPPOSITUS. The pyre was kindled from below. Cf. IV. 11, 9,

cum subdita nostrum | detraheret lecto fax inimica caput. Also Verg. A. VI. 223, *subiectam more parentum aversi tenuere facem.*

35. DUO SINT VERSUS. As a matter of fact there is only one and a half. As Paley suggests, the first part of the distich may be easily supplied by some such conventional opening as *Siste viator iter.*

35. HORRIDA PULVIS. For *pulvis* fem. see note, I. 22, 6, *pulvis Etrusca.*

38. PHTHII VIRI. Achilles, son of Peleus, King of Phthia. His grave was identified with a large barrow at Sigeum. CRUENTA. Polyxena was sacrificed at his tomb (cf. the Hecuba of Euripides, and also Cat. 64, 364).

FUERANT. *nota* must be supplied from *notescet* in the preceding line. Cf. Hom. Od. VII. 69, *ὥς κείνη πέρι κῆρι τετίμηταί τε καὶ ἔστιν* (Postgate). For the plupf. see note, I. 8, 36.

40. HOC ITER . . . VENI "Come with your grey hairs by the same road to the same grave," i.e. see that you are buried with me.

MEMENTO is best taken parenthetically. *hoc iter* is dependent on *veni* (internal acc.), cf. II. 27, 16, *concessum nulla lege redibit iter.* Hertzberg makes the parenthesis extend to *hoc iter*, "remember this journey," but such a punctuation breaks up the couplet somewhat awkwardly.

LAPIDES MEMORES admits of two explanations. (1) "the memorial stone" (cf. Val. Flacc. IV. 314, *sic et memori noscere sepulcro*). (2) "the stone that still remembers you." He identifies himself with his tomb (cf. *l.* 42).

42. CONSCIA TERRA (cf. III. 7, 9, *piae terrae*, note), "the dust that remembers how it once loved you." Cf. I. 19, 5, *non adeo leviter noster puer haesit ocellis | ut meus oblito pulvis amore vacet.* IV. 11, 74, *haec cura et cineri spirat inusta meo.*

AD VERUM. "as regards the truth" Cf. IV. 1, 52, *carmina . . longaevum ad Priami vera futura caput.* Plaut. Pers. I. 3, 28, *sapis multum ad Genium.* Cic. Rep. I. 28, *Cyro subest ad immutandi animi licentiam crudelissimus ille Phalaris.*

SAPIT. Cf. IV. 6, 83, *gaude, Crasse, nigras si quid sapis inter harenas.*

43. The warning to Cynthia to be faithful to his memory awakens the remembrance of all the sufferings Love has caused him, and he laments that he did not die in his infancy. It is a tacit reproach to Cynthia. (43–50 form a distinct but a most natural digression; Hertzberg's view that 43–58 belong elsewhere is quite unjustifiable.)

44. DE TRIBUS UNA SOROR. Cf. Martial. IX. 77, 6, *invidit de tribus una soror.* Ov. Met. X. 314; Epiced. Drusi. 243.

46. Propertius has in his mind the description of Nestor in Homer Il. 1. 250, *τῷ δ' ἤδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων | ἐφθίαθ', οἵ οἱ πρόσθεν ἅμα τράφεν ἠδὲ γένοντο | ἐν Πύλῳ ἡγαθέῃ, μετὰ δὲ τριτάτοισιν ἄνασσεν*, and also possibly the phrase of Naevius (ap. Gell. XIX. 7, 13) which styles Nestor *trisaeclisenex.* This passage seems to have inspired the well known lines of Juvenal on the same subject (10. 246). Propertius was perhaps himself imitating Callimachus; cf. Cic. Tusc. I. 93, *quamquam non male ait Callimachus multo saepius lacrimasse Priamum quam Troilum.*

CUI SI (Livineius): *quis tam* O. *cui si* is a certain emendation: the reading of O is meaningless. (Rothstein defends *quis.* He holds that *quis minuisset* is equivalent to *utinam minuisset*, and places an exclamation mark after *aggeribus.* In support of this view he quotes Verg.

Aen. X. 675, *quae iam satis ima dehiscat | terra mihi!* But the parallel is not exact. Nestor might say "*Quis mihi fata minuat?*" without doing violence to the Latin language. But could Propertius transfer himself into the time when Nestor might have exclaimed "*quis . . . minuat!*" and say *quis minuisset* for *utinam minuisset?* It is, I think, impossible. A literal translation of the two phrases will bear this out. "Who is there might rid me of my life?" is good and forcible English. But "who was there might have rid him of his life?" is meaningless regarded as a rhetorical question. It requires an answer. The scribe of N or of the MS. from which he copied perceived this, and punctuates *quis . . . senectae?* making *Gallicus . . . aggeribus* the answer. This, however, is too grotesque to be possible.

GALLICUS O, if correct, must be derived from *Gallus*, a Phrygian river (cf. Plin. V. 42), or from *Galli*, the priests of Cybele. *Gallicus* will then be a learned synonym for *Phrygius*. Rothstein points out that in the Aeneid the enemies of Aeneas and his Trojans taunt them with being Phrygians, effeminate as the *Galli*, the emasculate priests of Cybele. Cf. Aen. IX. 617, *O vere Phrygiae, neque enim Phryges, ite per alta | Dindyma*, etc., and more especially IV. 215, *et nunc ille Paris cum semiviro comitatu | Maeonia mentum mitra crinemque madentem | subnexus rapto potitur*. It is not impossible that in *Gallicus miles* there is a reference to Paris, who is not ill suited by the uncomplimentary epithet, and is represented, Il. VIII. 82, as wounding one of Nestor's horses with an arrow and thereby putting him in peril of his life. Further the phrase ILIACIS AB AGGERIBUS, "from the walls of Troy" (cf. Verg. Aen. X. 24, *aggeribus murorum*) would suit an archer admirably. Others suppose Hector to be meant (cf. Il. VIII. 87) or Memnon, who slew Antilochus as he was defending his father (see note, *l.* 49). In the latter case *Gallicus* would be an impossible epithet. In any case the meaning of *Gallicus* is obscure and may well be corrupt. But there is no convincing emendation. *bellicus* (Behot) and *Ilius* (Lachmann) are perhaps the best: but there seems no adequate explanation as to how *Gallicus* found its way into the text. (It is conceivable that *Gallicus*=Galatian. The anachronism is, however, too glaring. The Gauls did not settle in Asia till the middle of the third century B.C., and could hardly be regarded as allies of Troy in the heroic age.)

49. ANTILOCHUS was slain by Memnon (cf. Hom. Od. IV. 188) while he was defending his father (cf. Quint. Smyrn. II. 244; Pind. Pyth. 6. 28). Other accounts make Hector (cf. Hyg. Fab. 113; Ov. Her. 1, 115) or Paris kill him (Dares Phryg. 34).

53. QUI O. That the boar should be called upon to bear witness to Venus' devotion to the dead Adonis is somewhat grotesque. But cf. Ov. Her. 20, 99, *nihil est violentius illa, | cum sua, quod, nolim, numina laesa videt: | testis erit Calydonis aper*. It is moreover not impossible that Propertius had in his mind that form of the legend, which holds that the boar was really a god disguised. According to Tzetz. ad Lyc. 831, Ares took the shape of a boar to revenge himself on his rival Adonis: cf. also Serv. ad Verg. Aen. V. 72. (According to another version the boar was Apollo. Ptol. Hephaestion. I. p. 183.) *cui* (Huschke) makes *testis* refer to *Venus* and is a neat and simple correction, which may be right, but is not absolutely necessary.

54. IDALIO VERTICE. Idalium was a city sacred to Venus in the hills of Cyprus. Cf. Verg. A. I. 681.

55. FORMOSUS (Postgate). Sc. *diceris*. *formosum* O is difficult. It involves a very harsh construction ; *dicitur* has to be supplied from *diceris ;* this is hardly to be paralleled. (Lucr. III. 592, *labefacta videtur | ire anima ac toto solvi de corpore mentem* is far simpler, merely involving a double construction of *videtur*.) Prof. Phillimore places a colon after *iacuisse*, making *formosum iacuisse* dependent on *testis*. But it is not the death of Adonis, but the devotion of Venus, to which the boar is called to bear witness.

IACUISSE. Beroaldus proposed to read *flevisse*, Baehrens *civisse*, while some of the codd. dett. give *lavisse*. These corrections remove all difficulties of grammar, but the change from the MSS. is far greater than that involved by *formosus*.

58. QUID DVF: *qui* N. *qui* "how" is just possible but somewhat spoils both sense and sound of the line.

XIV

Propertius has been received once more into full favour. He expatiates on his present happiness, not without reference to his former sorrows, and concludes with the prayer, that if ever he should show himself unfaithful to Cynthia he may lie dead before her door.

1. ATRIDA. Cf. note, 13, 1.

2. LAOMEDONTIS OPES. "The wealth of Troy." Laomedon was king of Troy and father of Priam.

4. DULICHIAE. Here as in II. 2, 7 (see note) Dulichia stands for Ithaca. The feminine form of the name occurs here only. Elsewhere, as in Homer, *Dulichium* is the only form known.

5. ELECTRA O : *Electre* S. The change is needless. *Electrā* is found Ov. Fast. IV. 177; Cic. Arat. 36. Propertius is thinking of the story as told by Sophocles in his Electra, q.v., cf. 1119, *ὦ ξεῖνε, δὸς νῦν πρὸς θεῶν εἴπερ τόδε | κέκευθεν αὐτὸν τεῦχος εἰς χεῖρας λαβεῖν | ὅπως ἐμαυτὴν καὶ γένος τὸ πᾶν ὁμοῦ | ξὺν τῇδε κλαύσω κἀποδύρωμαι σποδῷ.*

7. SIC = *sic laetata.*

MINOIS. Ariadne, daughter of Minos.

8. "When he guided his path through the Labyrinth by the direction of the thread." DAEDALIUM, the Labyrinth was the work of Daedalus. LINO DUCE = the magic thread given to Theseus by Ariadne to guide his steps.

9. QUANTA GAUDIA is not strictly regular following as it does *non ita* (*l.* 1) and *sic*. We should expect some phrase such as *ut gavisus eram :* Propertius proceeds as though he had said *nec tanta gaudia collegit* instead of *nec sic laetatus est* (*l.* 3).

10. Cf. II. 15, 39, *si dabit haec multas fiam immortalis in illis.* Ath. Pal. V. 94, *εὐδαίμων ὁ βλέπων σε· τρισόλβιος ὅστις ἀκούει· | ἡμίθεος δ' ὁ φιλῶν· ἀθάνατος δ' ὁ γαμῶν.*

12. SICCO LACU. "an empty tank." For *lăcus* in this sense cf. 23, 2, *ipsa petita lacu nunc mihi dulcis aqua.*

14. LENTA. "obdurate."

16. CONDICIO. "the condition of winning her love": sc. to cease to go, *demissis cervicibus*, but instead to show contempt and indifference for the failings and whims of his mistress.

24. HAEC. Sc. *victoria.* ERUNT is attracted into the plural by the

predicates *spolia* and *reges*. For a similar attraction cf. III. 9, 34, *Maecenatis erunt vera tropaea fides*; IV. 9, 20, *nobile erit Romae pascua vestra forum*.

25, 26. Ov. Am. II. 13, 23, *ipse ego tura dabo fumosis candidus aris*: | *ipse feram ante tuos munera vota pedes.* | *adiciam titulum, SERVATA NASO CORINNA.* | *tu modo fac titulis muneribusque locum.*

SUB NOSTRO NOMINE, "in my name," refers to *Propertius* in the next line.

TUA COLUMNA. On a pillar in front of the temple. Cf. *ante tuas aedes* (27).

27. AEDES, here and here only the plural of *aedes* is used = "temple." But there is no need to emend to *aedem* with Scaliger. *aedes*, though it refers to a temple, may be translated "thy habitation." TOTA NOCTE. see I. 1, 7, note.

29–32. "Now shall my ship come home to thee and find safety on shore: or shall it perchance sink with all its wares in sight of land? Nay, if fault of mine should change thy love toward me, may I lie dead before thy door." *an . . . vadis* expresses a sudden fear or misgiving, and the poet concludes by assuring Cynthia that such a disaster shall be through no fault of his. *litore* must be regarded as a locative ablative with *servata*. The change of tone is, however, somewhat abrupt, and the passage may be corrupt. Housman conjectures *nunc a te, mea lux, pendet mea litore navis* | *solvat an in mediis, etc.* "Now it depends on thee whether my ship shall clear the shore or sink," etc. The sense is thus greatly improved, and the correction has the further advantage of accounting for *in DV*'s variant for *an FN*. For *solvere* in this sense, cf. Caes. B.G. IV. 28, *naves ex superiore portu solverunt*. S give *veniat* whence D'Orville conjectured *nunc in te, mea lux, veniat sua litora navis servata, etc.* "Now it rests with thee (*in te est*) whether my ship come safe to its haven or sink." The sense is good but the correction involves greater change than Housman's.

XV

The subject is the same as that of the last elegy, though treated in greater detail. Propertius laments that all men do not give themselves up to the easy life of love and merriment. Then war would cease, then Rome would have no cause to lament the loss of thousands of her citizens in civil strife.

11. CORRUMPERE. "spoil." Cf. 33, 33, *vino corrumpitur aetas*.

13–16. There is no literary evidence to support either of these statements. Propertius is probably thinking of some painting or relief representing the scenes to which he refers. In later Greek art the scene of Paris' falling in love with Helen is frequently portrayed in the manner described by Propertius. Cf. a vase from Ruvo given in Roscher, *Lex. Griech. und Rom. Myth.* I. p. 1962. The same remark applies to many representations of the Endymion myth, see Roscher, I. 1246.

NUDAE. For the dat. cf. Ov. Met. X. 338; Am. II. 17, 18, *Egeriam iusto concubuisse Numae*.

17. CUBARIS (Muretus): *cubares* O. For the irregular form *cubaris*

cf. Quint. VIII. 2, 20, *cubasse*. Lindsay. Lat. Gram. 506, 507. Rivius' neat conjecture *pertendes . . . cubare* is therefore needless.

25. VELLES NDV. (Sc. Cynthia.) Housman objects that "a lover's prayer that he may be constant is beyond his mistress' ability to fulfil." That is true, but a lover's fidelity may depend very largely on the attitude adopted by his mistress: with this in view *velles* will give good enough sense. (F gives *vellet ut*, whence Baehrens reads *vellet uti*. This, however, involves the absurdity of making *catena* the subject of the sentence.) The couplet has been imitated by the Pseudo-Tibullus. IV. 5, 15, *sed potius valide teneamur uterque catena* : | *nulla queat posthac hanc soluisse dies.*

27. VINCTAE N : *iunctae* DVF. *vinctae* is more forcible as recalling *vincire* in the preceding couplet.

28. TOTUM CONIUGIUM = *quae totae sunt coniugium.* The words qualify both *masculus* and *femina*. The phrase is a bold one and does not admit of literal translation ; "male and female their whole hearts set on wedded love," or perhaps "male and female made one by the passion of their love." Cf. Plin. X. 104, *pudicitia columbis prima et neutri nota adulteria. coniugii fidem non violant communemque servant domum, nisi caelebs aut vidua nidum non relinquit.*

30. Cf. III. 19, 4, *nescitis captae mentis habere modum.*

31. FALSO PARTU. i.e. "by bringing forth crops other than were sown." Cf. Verg. E. 8, 52, *aurea durae* | *mala ferant quercus, narcisso floreat alnus.*

32. Cf. III. 5, 34, *solis et atratis luxerit orbis equis.*

33. Cf. I. 15, 29, *multa prius ! vasto labentur flumina ponto.* Ov Trist. I. 8, 1.

34. Cf. 3, 5, *quaerebam sicca si posset piscis arena* | *vivere.* Verg. E. I. 60.

35. DOLORES. the sorrows which love brings with it. Cf. I. 10, 13, *non solum vestros didici reticere dolores.*

37. SECUM ς is perhaps the simplest correction of the meaningless *tecum* O. Housman suggests *interdum*, "from time to time." The conjecture is neat and may be right, but involves perhaps slightly greater change.

39. Cf. 14, 10, *immortalis ero si altera talis erit* (sc. *nox*).

42. "If all men gave themselves over to wine and love, there would never have been a civil war and the bones of Romans would not lie tossing in the waves of Actium." *Prima facie* the mention of Actium in this context seems unhappy, as the war with Octavius was due to a great extent to Antonius' infatuation for Cleopatra (cf. 16, 37, where Propertius cites the fate of Antonius as an example of the evils that a base passion may bring about). But the sense is really quite satisfactory. The point is that men should abandon politics for love and wine. Antonius did not conform to that rule of life, but mingled love with politics, so that he justly comes under the poet's condemnation in *l.* 47, q.v.

44. Cf. Od. I. 161 : *ἀνέρος οὔ δήπου λεύκ' ὀστέα πύθεται ὄμβρῳ* | *κείμεν' ἐπ' ἠπείρου ἢ εἰν ἁλὶ κῦμα κυλινδεῖ.*

45. PROPRIIS TRIUMPHIS. "her own triumphs," sc. over her own flesh and blood. The victories won in civil wars are represented as being no better than defeats : nothing can compensate for the loss of so many citizens. By a bold metaphor Rome is depicted as beset and beleaguered

on all sides by these suicidal victories. Cf. Hor. Epod. 16, 2, *suis et ipsa Roma viribus ruit.*

46. LASSA SOLVERE. Cf. II. 13, 28, *lassa vocare.* The hair was let fall as a sign of grief. Cf. Liv. I. 26, *solvit crines et flebiliter nomine mortuum sponsum appellat.*

47. HAEC. Sc. *quod laeserunt nullos, etc.*

48. DEOS. Sc. *patrios.* "We never outraged our country's gods by our revels." He hits at Antonius, see note on *l.* 42.

49. LUCET N : *licet* FDV, whence Mueller reads *dum licet, o fructum,* But *lucet* not only has the advantage of being metrical but of giving better sense. "While it is yet light," sc. before the sun set for us for ever. Cf. *l.* 24 and Cat. 5, 5, *nobis cum semel occidit brevis lux, | nox est perpetua una dormienda.*

51. COROLLAE are the wreaths worn by guests at a feast; as the evening goes on the leaves begin to wither and fall into the winecups. Rothstein maintains that the *corollae* are wreaths twined round the cups themselves, as in Verg. Georg. II. 528, *cratera coronant;* Tib. II. 5, 98, *coronatus stabit et ipse calix.* But the leaves are scarcely so likely to have got into the wine, were that the case.

54. INCLUDET CRASTINA FATA DIES. "to-morrow shall bring our lives to a close." *includere* means "to shut in within certain limits," and so "to set a limit to," "to round off, bring to an end." Cf. Cels. I. 8, *omnes potiones aqua frigida includere;* Plin. Ep. II. 11, 18, *actionem includere.*

55. SPERAMUS O : *spiramus* (Scaliger). The correction is spirited and may be right; for a similar confusion cf. I. 3, 7, App. Crit., but *speramus* gives good sense.

XVI

The Illyrian praetor referred to in I. 8. has returned, and stolen Cynthia from Propertius. This elegy is filled with denunciations of her faithlessness and the fickleness of womankind in general. He concludes by warning her that the gods do not always pardon perjury in lovers. One of the uses of Jove's thunderbolts is to punish faithless beauties.

The date must be a year at least later than that of I. 8, i.e. perhaps 26–24 B.C.

1. PRAETOR. See note, I. 8. 2.

3. CERAUNO. The rocky promontory of Acroceraunia. See note, I. 8, 19. Here Propertius prays that Cynthia for all her perfidy may pass it safely on her proposed journey to Illyria. *Cerauno* for *Ceraunio* is found only here. For a similar abbreviation of the regular form of the adjective derived from a proper name, cf. *Romula vincla,* III. 11, 52.

8. Cf. Diog. Laert. Vit. Diog. 47, *τὸν πλούσιον ἀμαθῆ πρόβατον εἶπε χρυσομάλλον* (Ellis).

10. ILLYRIAS. A vague plural = some other place such as Illyria: cf. Cat. 45, 21, *unam Septimius misellus Acmen | mavult quam Syrias Britanniasque.*

11. FASCES. Propertius refers to his rival's official position: cf.

I. 6. 19, *secures*. The proconsul of praetorian rank was attended by six lictors : cf. Ulp. Dig. 16, 19.

12. SINUS. "the purses." Lit. the fold in the toga which served the purpose of a pocket. Cf. Ov. Am. I. 10, 18, *quo condat pretium non habet ille sinum ;* Plin. XXXVI. 116, *M. Scaurus rapinarum provincialium sinus.*

UNA NF : *illa* DV. *una* is perfectly satisfactory. It is equivalent to *unice*, "as no other does." Cf. I. 5, 12, *illa feros animis alligat una viros.* It serves to emphasize the mercenary nature of Cynthia.

16. INDIGNA MERCE. The stress falls on *indigna*. Hertzberg paraphrases excellently *merce puella perit indigna re qua puella pereat*, i.e. it is an unworthy thing that rich gifts should purchase a woman's ruin. *merce* not "price," which would require *mercede*, but "merchandise" (*merx*). The price for which Cynthia sells herself takes the form not of money, but of gifts such as the *gemmae* and "the gifts of Tyre," to which Propertius refers in the next line. The transaction is represented as barter, rather than sale.

17. OCEANUM may mean (1) the Atlantic : amber and pearls were brought from its shores : cf. Tac. Agr. 12. Aus. Id. X. 68, *nota Caledoniis talis pictura Britannis, | cum virides algas et rubra corallia nudat | aestus et albentes concharum germina bacas, | deliciasque hominum locupletum, quaeque sub undis | assimulant nostros imitata monilia cultus.* (2) the Indian Ocean, famous then as now for its pearls; cf. Hor. Od. I. 35, 30, *iuvenum recens | examen Eois timendum | partibus Oceanoque rubro.* (Prop. I. 14, 12, *et legitur rubris gemma sub aequoribus.*)

18. EX IPSA . . . TYRO. Sc. purple raiment. Cf. *Sidonia vestis, l.* 55.

20. DUX. Sc. *Augustus*. Cf. II. 10, 4, *et Romana mei dicere castra ducis.*

STRAMINEA . . . CASA. Propertius has in his mind the *casa Romuli*, which was still shown on the Palatine as the original palace of Romulus. Cf. Ov. Fast. III. 183, *quae fuerit nostri si quaeris regia nati, | aspice de canna straminibusque domum ;* Aen. VIII. 654, *Romuleoque recens horrebat regia culmo.* Propertius himself refers to this building (IV. 1, 9) under the name *domus Remi*, q.v.

23–26. NUNQUAM . . . CUBARES (Palmer) : *non quia . . . cubaris* O. Tr. "never would you be lying apart from me, your arms cast about so foul a lover, which you do, *not* because I have sinned against you—I call you to testify to that—but because the fair are always faithless." *non quia . . . fuit* depends on the positive meaning implied in *nunquam cubares*, i.e. "as now you do lie." Without this correction the lines are meaningless. Reading *non quia . . . cubaris . . . non quia . . . peccarim* O, we must regard *non quia* as = "I say this not because, etc." : cf. I. 18, 17, *an quia parva damus mutato signa colore ?* where there is a somewhat similar ellipse. Tr. "'Tis not that you have lain far from my side for seven nights, your arms cast about so foul a lover, it is not that I have sinned (I call you to testify to that), but that the fair are ever faithless" : i.e. "it is not from jealousy or from a guilty conscience that I say this, but merely from a disinterested wish for the welfare of lovers in general" (or perhaps even "of morality"). The sense cannot be said to be satisfactory. For (1) the inconsistency between 23, 24 and 27 seqq. is glaring. If he is not influenced by jealousy, why immediately should he show by a violent outbreak of jealous passion that his words were false ? (2) A guilty

conscience on his part would hardly influence him in passing condemnation on current morality. He would be more inclined to condone than to condemn. This last difficulty is removed if we read *peccaris* Σ, but the first remains. Hertzberg adopting this reading, and regarding *testor te* as the main clause of the sentence, explains thus: "I call you to bear witness not only of your own sin, but of the general faithlessness of woman"; i.e. "I should not be so indignant if you were the only offender, but the offence is so universal." But this gives us a kind of half-apology to Cynthia and serves further to intensify the inconsistency between these verses and the lines which follow.

The corruption is easily explained. A careless scribe repeated *non quia* instead of *nunquam*, while *cubaris* naturally followed to bring the construction into line with that of *non quia peccarim*.

27. EXCLUSIS LUMBIS. Prof. Phillimore alone of modern editors etaiins *exclusis* O, quoting Hor. Epod. 11, 25, *limina dura quibus lumbos et infregi latus*. That passage is, however, hardly relevant to the present. If *exclusis* be the true reading, and it is, I think, possible, *exclusis lumbis* must be regarded as a coarse expression for "shut out from bliss." *excussis* Σ = "exhausted" and gives us a coarse gibe against the "barbarian rival."

AGITAT VESTIGIA "stamps his feet outside the closed door, and of a sudden lo! he is admitted and reigns in my stead."

28. ET SUBITO. Cf. 4, 13, *ambulat, et subito funus mirantur amici*.

29. Propertius cites instances from legend of rich gifts being the cause of destruction to their recipients.

ERIPHYLA, the wife of Amphiaraus. He being a seer knew that if he joined the great expedition against Thebes he was doomed to perish. He therefore hid himself. Eriphyla, bribed by Polynices with the gift of a golden necklace, revealed the hiding-place of her husband. He was thus compelled to join the expedition. But before he went he instructed his son Alcmaeon to slay Eriphyla so soon as he heard of his death (cf. Apollod. III. 6, 2).

AMARIS. "which she received to her own cost," since her treachery brought about her own death.

INVENIT . . . ARSERIT. For irregular indicative used in indirect questions alongside of the regular construction with the subj. cf. II. 34, 34, *fluxerit ut magno fractus amore liquor, | atque etiam ut Phryxio fallax Maeandria campo | errat et ipsa suas decipit unda vias*. Also III. 5, 2; 6, 27 seqq.

CREUSA, daughter of Creon, king of Corinth, for whom Jason deserted Medea. Medea sent a wedding gift in the shape of a poisoned robe, in which Creusa perished miserably, being burned to death (cf Eur Med. 1140 seqq.). She is more often called Glauce, but the name Creusa is not infrequent in Latin poets (cf. Prop. 21, 12; Ov. Her. 12, 53). As Hertzberg points out, the comparison is not very relevant. Creusa was guiltless of receiving any bribe. Propertius deprecates a woman receiving gifts under any circumstances.

31. SEDABIT FLETUS. Sc. by making me break with Cynthia once and for all.

32. TUIS Σ. "Is my sorrow inseparable from your vices?" i.e. must I have sorrow so long as Cynthia is fickle and frail? Shall I never be able either to master my jealousy or break with her? *suis* O, is, I think, impossible. The only possible interpretation would be, "Is

this grief of mine inextricably bound up with the weaknesses from which it springs ? " i.e. is sorrow a necessary concomitant to the defects of my character ? But this interpretation is ill-suited to the context, and attempts to extract more meaning from *suis* than it can possibly contain.

34. CAMPI, the Campus Martius, whither the Romans repaired to take athletic exercise. Cf. Hor. Od. I. 8, 4, *cur apricum | oderit campum patiens pulveris atque solis.*

MENSA O, unjustifiably changed to *Musa* ς. The worst accusation that can be brought against *mensa* is that it is somewhat prosaic ; the sense is otherwise excellent.

37. DUCEM. Antonius, whose infatuation for Cleopatra was one of the causes that brought him into conflict with Octavius.

FREMITU COMPLEVIT INANI . . . DAMNATIS . . . MILITIBUS. *damnatis militibus* may be (1) abl. abs. " when he brought his soldiers to their death," or (2) modal " by dooming." *fremitu* is best taken as meaning the " cries of defeat." This suits the context and the epithet *inani* better than Hertzberg's view that it refers to the battle cries on either side.

DAMNATIS. The soldiers are condemned to death by Antonius ; Propertius implies that to take up arms against Augustus was to sign one's own death-warrant. Cf. IV. 6, 21, *altera classis erat Teucro damnata Quirino.*

39. Cleopatra decided the day against her ships by flying while the issue was still doubtful. Antonius speedily followed his mistress (cf. Dio, 50, 33).

40. EXTREMO. Sc. to Egypt. The epithet is exaggerated, but cf. IV. 6, 63, *illa petit Nilum cumba male nixa fugaci.*

(Rothstein holds that Spain may be meant. He quotes Dio. 51, 6, to show that a flight into Spain was contemplated. But as this plan was never carried into effect the reference would be very obscure.)

41. This couplet is wholly irrevelant to the subject of the elegy. The opportunity of flattering Augustus proves too tempting for Propertius. Ovid imitates the line, Am. I. 2, 52, *qua vicit victos protegit ille manu.*

43. For *quĕ* before *sm* cf. III. 1, 27 ; 11, 53, 67 ; 19, 21 ; IV. 1, 41 ; 4, 48 ; 5, 17.

46. Cf. Hom. Il. VIII. 99, ἀλλ' *ὑμεῖς μὲν πάντες ὑδῶρ καὶ γαῖα γένοισθε*, Tib. I. 9, 11, *muneribus meus est captus puer, at deus illa | in cinerem et liquidas munera vertat aquas.*

FIAT. Strict grammar requires *fiant*, but here the verb is attracted into the sing. by *terra, aqua* : see note, II. 14, 24, where the sing. is attracted into the plural.

47. Ovid imitates the line Ars Am. I. 6, 33, *Iuppiter ex alto periuria ridet amantum :* cf. also Tib. III. 6, 49, *periuria ridet amantum | Iuppiter et ventos irrita ferre iubet.* The saying, that the gods took no heed of lovers' perjuries, is found also in Greek literature, cf. Plat. Phil. 65, *ἐν ταῖς ἡδοναῖς ταῖς περὶ τ'αφροδίσια . . . καὶ τὸ ἐπιορκεῖν συγγνώμην εἴληφε παρὰ θεῶν.* Anth. Pal. V. 6, *ὤμοσεν · ἀλλὰ λέγουσιν ἀληθέα, τοὺς ἐν ἔρωτι | ὅρκους μὴ δύνειν οὔατ' ἐς ἀθανάτων.*

51. The settings of Orion and the Pleiades were associated with stormy weather : cf. Hor. Od. I. 28, 21, *me quoque devexi rapidus comes Orionis | Illyricis Notus obruit undis ;* Verg. A. I. 535 ; Stat. Silv. I. 3, 95, *Pliadumque nivosum sidus.* The true morning setting of the

Pleiades took place October 29, the apparent November 9. In the case of Orion the true morning setting took place November 8, the apparent correspondingly later. Owing to the great size of the constellation of Orion the apparent setting may be regarded as extending throughout November.

52. Cf. Iuv. 13, 223, *hi sunt qui trepidant et ad omnia fulgura pallent,* | *cum tonat, exanimes, primo quoque murmure cacli,* | *non quasi fortuitus nec ventorum rabie, sed* | *iratus cadat in terras et vindicet ignis.*

54. DECEPTUS DEUS. The allusion is unknown: but cf. Meleager, (Zeus *loq.*) *οἶδα παθὼν ἐλέειν.*

XVII

Propertius is in disfavour with Cynthia, and his grief is embittered by the fact, that she has played fast and loose with him, making promises which she never intended to perform.

1. MENTIRI NOCTEM, "to make a false promise of a night." Cf. Mart. V. 39, *semel fac illud* | *mentitur tua quod subinde tussis.*

3. HORUM EGO SUM VATES. "I am the interpreter of these things," i.e. I set myself to expound the sorrows of the excluded lover. Cf. Val. Max. VIII. 12, *Q. Scaevola legum clarissimus et certissimus vates*; Plin. XI. 219, *Herophilus medicinae vates.* An alternative interpretation is "I prophesy such things," sc. that your cruelty will drive me to suicide. I prefer the former interpretation as the simpler, but either is possible.

4. FRACTUS UTROQUE TORO. "anguish-stricken at the thought of either couch," sc. at the thought how thou liest and how I. *uterque torus*, i.e. Cynthia's bed and his own; he supposes Cynthia to have admitted a rival. Hertzberg gives a different explanation. He takes *utroque toro* as "on both sides of the bed," sc. tossing in anguish from side to side. He quotes Ov. Am. III. 14, 32, *cur pressus prior est interiorque torus?* But this would hardly justify such a bold use as *uterque torus* for *utraque pars tori.*

6. ARENTI AB ORE. A pregnant use of the preposition "by sinking away from his parched lips." Cf. III. 14, 5, *cum pila veloces fallit per bracchia iactus*, note.

7. SISYPHIOS LABORES. Cf. Hom. Od. XI. 592.

8. TOTO MONTE. "Up the whole mountain," a bold locative abl.

9. DURIUS goes with *vivat.* "Lives a more miserable life."

14. TRITA. "Powdered," "ground in a mortar."

15. NEC O : LUBET (nos). *licet* O. "I care no more to lie at your threshold waiting in vain for admission." *nec licet* is wholly pointless: there was nothing to *prevent* his going to Cynthia's door to demand admission: the alternative to reading *nec libet* is *nunc licet* (Beroaldus). But the sense thus given comes rather as an anticlimax after the violence of 13, 14.

SICCA LUNA, "a bright moon": the air is *cold* and clear: the moon shines brightly, there being no moisture in the air: cf. Plin. XVII. 57, *favonio flante ac luna sitiente . . . ut ab occasu aequinoctiali flante vento fiat lunaque decrescente ac sicca.* Paley translates "a waning moon," but there is no evidence for such an interpretation. Pliny l.c. only proves that the moon might be *decrescens* and *sicca* at the same time:

further there would be no particular point in the reference to a *waning* moon.

16. Cf. I. 16, 27, *o utinam traiecta cava mea vocula rima | percussas dominae vertat in auriculas.*

XVIII

The next thirty-eight lines according to the MSS. form one elegy. But (1) the two opening couplets have not the slightest connexion with what follows. The poet says "Don't complain, but wink at your mistress' infidelities and conceal your own sorrows." This is as inappropriate a prelude to the complaints which follow (5–20) as could be well imagined. Rossberg was certainly right in regarding them as alien to their immediate context. It is conceivable, that they may form a separate poem, though they lose force if they are made to stand alone; or they may be regarded as a fragment of a larger poem now lost. In any case they must, I think, be printed separately from 5–22. (2) Kuinoel followed by most modern editors makes a new elegy begin at 23. In this he is probably right. The arrangement of the MSS. is not wholly indefensible: *nunc etiam . . . caput* (23, 24), if it be regarded not as an indignant question, but as a justification of *l.* 20, may perhaps be connected with what has preceded. But the tone of 5–22 is very different from that of 23–38. *Ll.* 5–22 conclude with a show of careless indifference to Cynthia's caprices: they are mere caprices and will pass away. In 23–28 Propertius urges Cynthia with some earnestness to abandon the use of paint and cosmetics: they will not make her more beautiful in his eyes nor increase his deep devotion to her. With this in view we are justified in accepting Kuinoel's proposed division.

2. IN TACITO VIRO. Propertius regards the lover's silence as the point *on* which the woman's pride is broken, rather than the instrument *by* which it is broken.

4. DOLUIT, DOLERE. The verb is active in both cases.

XVIIIa

"What would you do if I were old and grey? Aurora loved Tithonus in spite of his old age, but you hate me though I am young, while you are on the confines of loveless old age. But I grieve not overmuch: one must be prepared for ups and downs in love."

5. QUID MEA SI CANIS AETAS CANESCERET ANNIS N: *quid si iam canis aetas mea caneret annis* FDV. *canis . . . canesceret* involves rather a careless and unpleasing repetition of *canus*, but may be right. The simplest correction is *candesceret* (Heinsius). But *canesceret* may simply be a slip on the part of the scribe due to the near neighbourhood of *canis*. In that case we might accept *marcesceret*, another conjecture, of Heinsius. *caneret* FDV is probably simply a miswriting of *canesceret*, while *mea* and *si iam* result merely from an attempt to render the line metrical. It is on the other hand possible that N is corrupt and that we should follow FDV for the first half of the line and read *marceret* (Palmer), *ab annis* (Housman): *ab* = as a result of.

7. TITHONUS, son of Laomedon, king of Troy (Schol. on Il. III. 151). Aurora when she wedded Tithonus conferred immortality upon him,

but forgot to give him eternal youth. Cf. Hom. Hymn. Aphrod. 219, seqq.

9–14. These three couplets cover a period of twenty-four hours. In 9, 10 we start with dawn, while 11–14 bring us round to the succeeding dawn. Burmann, holding that but one dawn is referred to, would transpose 9, 10, with 11, 12, so that 9, 10, and 13, 14 will refer to the same occasion. But the change is uncalled for.

9. UNDIS. Sc. in her home beneath the waves. Cf. Il. XIX. 1, Ἠὼς μὲν κροκόπεπλος ἀπ' Ὠκεανοῖο ῥοάων | ὄρνυτο. She dwelt beneath the Eastern rim of the circumambient Ocean. *ulnis* 5 is pretty, but needless. DECEDENS. Sc. *a Tithono.*

10. QUAM PRIUS = *priusquam.* Cf. Tib. IV. 7, 8, *ne legat id nemo quam meus ante, velim.*

LAVIT. Aurora is represented as washing her steeds in her upward plunge through Ocean.

SEDULA, "zealously," in strict attention to her duty.

EQUOS. Cf. Od. XXIII. 246, Λάμπον καὶ Φαέθονθ' οἵτ' Ἠόα πῶλοι ἄγουσιν (Scaliger taking *decedens* to mean *caelo decedens* conjectured *abjunctos* Sc. she rushed to embrace Tithonus before she unyoked and washed her horses on their return from earth. The emendation has the advantage of adding something to the picture (sc. the joy of Aurora on her return to Tithonus) and avoids the rather obscure rendering of *lavit* given above. But against it may be urged that no change is absolutely required, and that the picture of the goddess rushing to embrace her aged lover before attending to her horses is somewhat grotesque.)

11, 12. Cf. Ov. Am. I. 13, 39, *si . . . Cephalum complexa teneres,* | *clamares "lente currite noctis equi."*

15. TITHONI GAUDIA VIVI, joy in the life of Tithonus. A casual genitive dependent on *gaudia.* Cf. the analogous gen. with *pudet, miseret, etc.*

16. AMISSO MEMNONE. Memnon the son of Tithonus and king of Ethiopia came to the aid of the Trojans and was slain by Achilles, cf. Procl. Epitome of the Aethiopis. Quint. Smyrn. II. 549.

17. Eos expresses very different sentiments to those which she is here represented as feeling towards Tithonus in the Homeric Hymn. Aphrod. 245, νῦν δὲ σὲ μὲν τάχα γῆρας ὁμοίιον ἀμφικαλύψει, | νηλείες, τό τ' ἔπειτα παρίσταται ἀνθρώποισιν, | οὐλόμενον, καματηρόν, ὅ τε στυγέουσι θεοί περ, | αὐτὰρ ἐμοὶ μέγ' ὄνειδος ἐν ἀθανάτοισι θεοῖσιν | ἔσσεται ἤματα πάντα διαμπερὲς εἵνεκα σεῖο.

XVIIIB

23. ETIAM may be taken (1) with *Britannos*, or (2) with *nunc*, "even now," i.e. though you are young and beautiful and require no such artificial aids.

INFECTOS BRITANNOS. Cf. Caes. de Bell. Gall. V. 14, 2, *omnes se Britanni vitro inficiunt, quod caeruleum efficit colorem, atque hoc horribiliores sunt in pugna aspectu.* Propertius does not accuse her of dyeing herself with woad like the Britons, but merely of painting her face.

24. He also taxes her with dyeing her hair. EXTERNO NITORE. A German dye for staining the hair red or auburn seems to be meant. Cf.

Ov. A. A. III. 163, *femina canitiem Germanis inficit herbis | et melior vero quaeritur arte color.* Mart. XIV. 26, *caustica Teutonicos accendit spuma capillos.* VIII. 33, 20, *mutat Latias spuma Batava comas:* cf. *l.* 26, *turpis Romano Belgicus ore color.*

LUDIS, "thou wantonest." Cf. I. 19, 9, *lusu.*

26. BELGICUS COLOR. May (1) be identified with *externus nitor* or *spuma Batava;* but (2) *ore* seems to point not to a hair-dye, but to rouge. Perhaps it may be identified with *rubia* or madder, which is grown extensively in northern Europe.

29. DEME MIHI N, Par. 7989: *de me mi* DV. N is undoubtedly right; *deme!* "away with them." Till Postgate's ed. (Corp. poet. Lat.) appeared *de me* was universally read and translated "As far as I am concerned, you will always seem fair to me." The sense thus given is very inferior, and *de me* is prosaic and clumsy, though it may be paralleled. Cf. Varro, Re Rust. I. 59, 1, *de pomis . . . haec omnia in loco arido . . . servari recte putant.*

An alternative punctuation to that given in the text is possible (sc. *deme mihi; certe*) *mihi* being an ethic dative; but *mihi* goes more appropriately with *formosa videri.* The point is *not*, that the world will think her beautiful now that she is growing old; but that Propertius, whatever *others* may say, will always find her fair. *certe* emphasizes *mihi.*

30. SATIS O. Heinsius suggested *sat es.* Except that this suggestion avoids the assonance *satis . . . venis*, it is no improvement; *mi formosa satis* merely repeats emphatically *mihi poteris formosa videri.*

31, 32. Propertius puts an extreme case to demonstrate the folly of fashion. "Woad might become fashionable, but could never seriously be considered beautiful."

33. The wish *tibi sim filius unus ego* could hardly have been uttered had not Cynthia been considerably older than the poet.

35. IPSE TUUS LECTUS. "Your bed, which has been the witness of our love," i.e. let the thought of our mutual love keep you from being faithless. Let it serve as a guardian set over you to keep you chaste. For CUSTODIA in the sense of *custos* or *custodes*, cf. Ov. Met. VIII, 684, *unicus anser erat, minimae custodia villae*; ib. XIV. 371, *abest custodia regi.* For the *custodes* set to watch over women, cf. I. 11, 15; II. 23, 14.

36. SEDERE. Rothstein is probably right in suggesting that *sedere* means "to sit in a public place with a view to attracting the attention of men." He quotes Mart. VI. 66, *quales in media sedent Subura.*

37. COMMITTERE=*peccare.* Cf. Cic. Verr. II. 1, 43, *hoc si in posterum edixisses, minus esset nefarium . . . nemo enim committeret.* Cic. Brut. 48, *quasi committeret contra legem.*

XIX

Cynthia has left Rome against the will of Propertius. However, he expresses his satisfaction that she is going to some quiet country place where she can come to no harm. He is also going into the country to amuse himself by hunting. A respite from his love affairs will do him good. But let her not presume on his absence, for he will leave his hunting and join her in a few days. Meanwhile, though he wander solitary in the forest and on the hillside, he will repeat her name over

and over; she shall never be absent from his mind. Paley makes the sequence of thought in this elegy somewhat confused by assuming that Propertius expresses his intention of joining Cynthia so early as *l.* 17: see note ad loc.

2. The thought is somewhat compressed. The sense is *quod cum sine me sis, devia rura colis.*

4. MEAM DV: *probam* NAF. It is hard to decide between the two readings. *probam* is perhaps a little more obvious; it is explicable as a gloss on *meam*, and is slightly more likely to be corrupt.

9. LUDI. Theatres were favourite rendezvous. Cf. 22, 4, *o nimis exitio nata theatra meo*; Ov. A. A. I. 133, *scilicet ex illo sollemnia more theatra | nunc quoque formosis insidiosa manent.*

10. FANA. Temples were much frequented by courtesans. Cf. Iuv. IX. 22, *nuper enim ut repeto fanum Isidis et Ganymedem | Pacis et advectae secreta palatia matris | et Cererem (nam quo non prostat femina templo?) | notior Aufidio moechus scelerare solebas.*

13. RARA . . . SACELLO. "you will make occasional offerings at some unfrequented shrine," i.e. you will not be continually frequenting temples for questionable purposes.

15. EXTERNO . . . VIRO. "some man who is a stranger to the country," i.e. some town-bred fellow, whose morals are not above suspicion.

17. IPSE EGO VENABOR. It is not necessary to suppose that Propertius means "I will join you and entertain myself by hunting." This would involve a rather inartistic anticipation of the information, which he gives her in *l.* 28. Cynthia has for the time abandoned her disreputable life at Rome for the innocent pleasures of the country. Propertius says he will imitate her good example; Diana, the huntress goddess, shall now be his patron; he will cease for a while to be the votary of Venus. That he does not conceive himself as hunting in the company of Cynthia seems to be indicated by *l.* 25, where he selects the district of the Clitumnus as his hunting ground. This lies close to Propertius' home at Assisi. We can hardly believe Cynthia to have retired into the poet's home country, since *l.* 1, seems to indicate that she wished for the time to rid herself of his company. If she had done so he would surely have given some further indication of the fact instead of the vague *devia rura.*

IAM NUNC . . . IUVAT. The only possible interpretation of these words is that given above. But *ponere vota* would more naturally bear the meaning to "render vows" or "votive offerings"; cf. Ov. M. III. 506, *sectos fratri posuere capillos* ("made offering of shorn locks of hair"). Hertzberg therefore interprets "iam recuperato Cynthiae amore Veneri gratus vota pono suscepta: iam nova Dianae suscipio." But Propertius is not celebrating his return into favour, but, like Cynthia, is about to lay aside thoughts of love for a brief space. *ponere* must therefore mean "lay aside": it is in marked antithesis to *suscipere.*

19. PINU may be dative (cf. I. 11, 12, *manu*) or loc. ablat. The custom of suspending hunting-trophies in honour of Artemis is well illustrated by Schol. Aristoph. Plut. 944, *ἔθος ἦν τοὺς θηρῶντας τινα ἄγραν μέρος τι τοῦ θηρωμένου, ἢ τὴν κεφαλὴν ἢ πόδα προσηλοῦν παττάλῳ ἐπὶ τινος δένδρου εἰς αὐτὴν τὴν ὕλην πρὸς τιμὴν τῆς Ἀρτέμιδος.* Cf. also the custom prevalent in the Caucasus of hanging up game trophies in the churches, Phillips-Wolley "Savage Svanesia."

20. MONERE N: *movere* FDV. There is little to choose in point of sense, though *monere* perhaps gives a clearer picture. Cf. Ov. Her. 4, 42, *hortari celeres per iuga summa canes.* There is moreover force in Housman's observation, "movet venator feras ; monet canes."

22. COMINUS IRE SUES. Propertius seems to treat *cominus* as a preposition. In all other passages it is adverbial, e.g. Cic. Att. II. 2, *ad te cominus accessit.* (A possible exception may be found in Ov. F. V. 176, *in apros | audet, et hirsutas cominus ire leas ;* but it is simpler to regard *leas* as being governed by *in* supplied from *in apros.*)

24. STRICTO CALAMO. "with arrow drawn on the string." Cf. Val. Flacc. V. 580, *stricto . . . arcu.* Here the epithet is transferred from the bow to the shaft. An alternative interpretation, though less forcible, has the merit of greater simplicity ; "with arrow drawn from the quiver." This seems to be the view of Hemsterhuys, "de gladiis tralaticium ad alias etiam res, quae expediuntur et ad praesentes usus parantur, eleganter adhibetur." This would also explain the passage cited from Val. Flacc.

25. CLITUMNUS, a river of Umbria, near Assisi, the birthplace of Propertius : see Introd.

LUCO. Cf. Plin. Ep. VIII. 8 (where he describes the source of the Clitumnus), *ripae fraxino multa, multa populo vestiuntur, quas perspicuus amnis velut mersas viridi imagine adnumerat.*

26. NIVEOS . . . BOVES. The valley of the Clitumnus was famous for its white cattle, which were much in request for sacrifices. Cf. Verg, Georg. II. 146, *hinc albi, Clitumne, greges et maxima taurus | victima saepe tuo perfusi flumine sacro | Romanos ad templa deum duxere triumphos.*

27. ALIQUID must refer to some possible intrigue. Propertius speaks vaguely out of regard to Cynthia's feelings.

31. "From repeating your name with tireless tongue ; any one and every one is ready to do an absent lover a hurt." Propertius is so anxious, lest Cynthia prove faithless even in the solitude of the country, that he is ever murmuring her name : he is absent from her and fears that someone may take advantage of his absence. MUTEM=*motem* "repeat." *muto* is a contraction for *movito* ; cf. its use in Cic. Balb. 13, 30, *ne quis invitus civitate mutetur* (=*moveatur*) ; Ov. Tr. V. 2, 73, *hinc dum muter.* There is no need for change, though *mussem* (Paulmier), "murmur," is neat and involves but slight change. (Rothstein gives an ingenious but perhaps far-fetched interpretation. He quotes Wuttke, Volksaberglaub. der Gegenwart, II. 169, to show, that according to an old German superstition one of the most important elements in a protective charm is the frequent repetition of the name of the person to be protected. The full name is continually repeated in the course of the prayer. To a similar superstition he sees a reference here, and interprets *nomina* of the "full name").

XX

Cynthia has accused Propertius of faithlessness. He replies begging her not to believe empty scandal. He is deaf to all rumours against her, and will be true till death. How could he forget her, who had never demanded any gifts as the price of her love ? Such true affection shall meet with true love in return. Incidentally, we may

notice that this poem appears to have been written some seven months after the publication of Book I. see *l.* 22, for which see Introd.

1. BRISEIDE. Cf. Ov. Her. 3, 15, (*Briseis loq.*) *at lacrimas sine fine dedi rupique capillos* : | *infelix iterum sum mihi visa capi.* Cf. also a fresco from Pompeii, reproduced by Roscher, I. 820. Homer says nothing of her grief. Cf. Il. I. 348, *ἡ δ' ἀκέουσ' ἅμα τοῖσι γυνὴ κίεν.*

2. ANDROMACHA. Cf. the long lamentation of Andromache, Eur. Troad. 629, seqq.

6. VOLUCRIS ATTICA. The nightingale Philomela mourning for her son Itys, whom she slew to revenge herself on her husband Tereus, for the outrage done to her sister Procne. For this crime she was turned into a nightingale. She is called Attica, as being the daughter of Pandion, king of Athens. But there are many divergent versions of the legend. Propertius had perhaps in his mind a passage of Sophocles (Electra 147.), where Niobe and Philomela are coupled as types of sorrow.

7. BIS SEX. According to Homer she had six sons and six daughters (cf. Il. XXIV. 602). The more common form of the legend makes her the mother of seven sons and seven daughters (cf. Apollod. III. 5, 6).

SUPERBE O. If *superbe* be the true reading, Niobe is represented as weeping *proudly* over her dead children : even though they are dead she does not cease to be proud of their matchless beauty. While *superbe* is possible, *superba* (Beroaldus) gives a more natural reading : "Niobe that was so proud." *superbe* might easily have arisen through *Niobe* being mistaken for *Niobae* : cf. the reading of σ, *Niobae superbae.*

8. LACRIMAS DEFLUIT N : *lacrimans defluit* FDV. "streams with tears." The cognate acc. *lacrimas* after *defluit* is very bold, but cf. Petr. 71, *effluant vinum.* Claud. Laus Stil. II. 264, *vina fluet* ; id. Prob. et Olybr. Cons. 51. While this reading *may* be right, the boldness of the phrase is such as to justify a suspicion of corruption. Two corrections are possible : (1) *depluit* (Scaliger), "rains down tears." (2) *Niobae bis sex ad busta superbae . . . lacrimans defluit os Sipylo* (Housman).

SIPYLO. Sipylus is a Lydian mountain, and a branch of the Tmolus range, where Niobe sat turned to stone. Cf. Il. XXIV. 614, *νῦν δέ που ἐν πέτρῃσιν, ἐν οὔρεσιν οἰοπόλοισιν | ἐν Σιπύλῳ, ὅθι φασὶ θεάων ἐμμέναι ἐννὰς | Νυμφάων αἵ τ' ἀμφ' Ἀχελώιον ἐρρώσαντο, | ἔνθα λίθος περ ἐοῦσα θεῶν ἐκ κήδεα πέσσει.* She is still to be seen. Pausanias I. 21 5, describes the figure as follows : *ταύτην τὴν Νιόβην καὶ αὐτὸς εἶδον ἀνελθὼν ἐς τὸν Σίπυλον τὸ ὄρος· ἡ δὲ πλήσιον μὲν πέτρα καὶ κρημνὸς ἐστὶν οὐδὲν παρόντι σχῆμα παρεχόμενος γυναικὸς οὔτε ἄλλως οὔτε πενθούσης· εἰ δέ γε πορρωτέρω γένοιο δεδακρυμένην δόξεις ὁρᾶν καὶ κατηφῆ γυναῖκα* ; Quint. Smyrn. I. 293–306, gives the same testimony. This rock figure has been generally identified with a roughly carved colossal figure on the north side of Mt. Sipylus. But against this there is the fatal objection that the resemblance to the human form does not disappear as the figure is approached (cf. Ramsay, Journ. Hell. Studies, III. 61, ff. 1882). The Niobe is better identified with a natural rock not very far from the rock-carving just mentioned. Seen from a distance it resembles "a draped woman, seated high on the rocks ; she looks towards the right and lifts her right arm as if in lament." It is moreover in the neighbourhood of a stream which may be identified with the Achelous of Homer (cf. Schweisthal. Berl. Phil. Wochenschr. May 28, 1887, p. 704, and for an admirable summary of the question,

Jebb, Soph. Ant. 831 note). The tears which she weeps are seen in the drops of water falling from the wet mountain crag.

10. DANAE, daughter of Acrisius. Cf. Hor. Od. III. 16, 1, *inclusam Danaën turris aënea | robustaeque fores . . . munierant satis | nocturnis ab adulteris.*

IN TE. "where you are concerned."

15. His father had died while Propertius was very young. (Cf. Introd. and IV. 1*a*, 127. seqq., *ossaque legisti non illa aetate legenda | patris.*) His mother had, perhaps, died fairly recently, i.e. since the writing of I. 11, 21, *non maior carae custodia matris.*

19. NOMEN. "your fame." Cynthia was now widely known in Rome through Propertius' poems.

21, 22. Paley misinterprets this couplet. It does not mean, "During the last seven months all the world has been talking ill of us, and yet many times has your door been opened to me." This interpretation does not suit the general tone of the poem. Propertius is in no way ashamed of his love, and it would not be in the *compita* that his liaison with Cynthia would be censured. The sense is: "For the last seven months Rome has been ringing with our fame (i.e. since the publication of Book I.), and during that time you have often opened your door to me out of pure affection for me and pride in my work. I have never bought your favours with rich gifts."

DEDUCITUR. "is spinning its course," lit. is being spun. Cf. Ov. Met. VII. 530, *luna quater plenum tenuata retexuit orbem.*

22. COMPITA. Cf. Ov. A. III. 1, 17, *nequitiam vinosa tuam convivia narrant, | narrant in multas compita secta vias.*

29. TRAGICAE. "told of in tragedy." Cf. Liv. I. 46, 3, *sceleris tragici exemplum* (sc. such as those of which tragedy tells).

30. AEACUS, son of Jupiter and Aegina, was after death held in high honour by Pluto, and given the keys of Hades: cf. Apollod. III. 12, 6, Aristoph. Frogs, 465. He first appears as judge of the dead in Plat. Gorg. p. 523, where Aeacus is made to judge souls coming from Europe, while those from Asia pass before Radamanthus. Among Latin authors he regularly holds this position, cf. Prop. IV. 11, 19.

31. MEA POENA VAGETUR is a bold phrase, but is to be explained by the fact that Propertius here regards his doom as taking concrete form in the shape of a vulture. "Let the vulture be my doom, that wanders among the birds that prey on Tityus." Hertzberg takes it as meaning "ego punitus," but the punishment of Tityus involved being chained to a rock; this contradicts *vagetur.*

TITYI, a Titan condemned to this torment for having offered violence to Latona. Cf. Od. 11, 576.

32. SISYPHIO. Cf. II. 17, 8.

33. VENERATA. "beseech." Cf. Caecina ap. Cic. Fam. VI. 7, 2, *qui multa deos venerati sunt contra eius salutem.*

TABELLIS. "letters." Lit. writing tablets. Cf. III. 23, 1, *ergo tam doctae nobis periere tabellae.*

35. IUS EST MIHI. "This is continually my privilege," i.e. my special claim on your affection.

XXI

"Panthus — a curse upon him! — has lied to you, Cynthia, concerning me. But you have small reason to trust his words.

He, your 'faithful' lover once, has taken a wife! And yet you now seek but out some fresh lover. Be warned in time. All men are faithless save I alone. I will be true to you in sickness and in health." Panthus is not improbably the faithless lover mentioned in III. 20, q.v.

1. PANTHUS, a pseudonym such as *Demophoon*, II. 22, or *Lynceus*, II. 34. The name is found in Homer Il. III. 146, and Verg. A. II. 318.

3. DODONA VERIOR AUGUR. Cf. I. 9, 5, *non me Chaoniae vincant in amore columbae | dicere quos iuvenes quaeque puella domet.*

7. EOS. Sc. Panthus and his bride.

9. Panthus at one and the same time defends himself and boasts of his triumph over Cynthia. "She was often at my house; I could not keep her away, she was so devoted to me."

11. Cf. Ov. A. A. III. 33, *Phasiadem matrem fallax dimisit Iason: | venit in Aesonios altera nupta sinus.*

12. TENUIT $\mathcal{S}$: *tenuis* O. DOMO O: *domum* $\mathcal{S}$. *tenuit* is a certain correction of the meaningless reading of O. Most edd. follow $\mathcal{S}$ still further and read *domum*. But this is unnecessary. *eiecta est—tenuit namque Creusa—domo* gives the same sense with less change. *domum* can easily be supplied with *tenuit* from *domo*.

CREUSA, see note, 16, 30.

13. DULICHIO IUVENE. Ulysses, cf. 2, 7, note.

17. HUIC (*hinc* F) QUOQUE QUI RESTAT IAM PRIDEM QUAERITUR ALTER O. Two interpretations of this obscure line are possible. (1) *huic* refers to Propertius: *alter ab hoc, qui restat, amatore, quaeritur;* "though your present lover (i.e. Propertius) is faithful, you already seek another" (Passerat). For this use of *restat* cf. 25, 17, *amor qui | restat et immerita sustinet aure minas.* (2) *huic puellae quaeritur alter amator qui restat*: "Already Cynthia is seeking another lover, whom she has kept in reserve" (Hertzberg). On this view *alter* is the antecedent of *qui*, and *huic* is dat. of agent. *restat=superest*: cf. Ov. Her. 7. 17, *alter habendus amor tibi restat et altera coniunx.* This second interpretation is, however, less forcible in point of sense, and involves a less natural order of words. While no emendation is necessary, it is possible that the true reading is *hinc quoque quid restat?* (*nunc quoque quid restat?* Burmann) "What next has the future in store?" The question is answered by the second half of the line.

XXII

Propertius ceases to pose as the faithful lover. "I fall in love, Demophoon, with every beauty whom I may chance to meet, and why should I not? My constitution has not suffered, and there is much to be said for having two strings to one's bow."

This is the first of four elegies written after the publication of the first book (cf. 24, 1, 2), in which Propertius represents himself as having broken with Cynthia: to console himself he turned to promiscuous debauchery. 22 and 23 are clearly earlier than 24. The breach between Cynthia and the poet in those elegies seems complete. 24 is, moreover, obviously written after a course of debauchery: he begins now to return to his old love, though he still complains bitterly of her infidelity.

1. Ovid seems to have this line in his mind when (Am. I. 8, 23) he writes, *scis here te, mea lux, iuveni placuisse beato.*

2. DEMOPHOON, a pseudonym for some friend, The legendary Demophoon was a son of Theseus, and his love for Phyllis was a frequent theme of erotic poets: cf. Ov. Her. 2. Kiessling suggests with great ingenuity that Demophoon here is to be identified with the poet Tuscus. He is mentioned by Ov. ex. Pt. IV. 16, 20, *quique sua nomen Phyllide Tuscus habet,* "who derives his name from his beloved Phyllis." It is not unreasonable to assume from this line that Tuscus was known in literary circles as "Demophoon."

5, 6 seem to refer to actresses upon the stage. *L.* 5 has been practically appropriated by Statius, in a somewhat different context, cf. Silv. III. 5, 66, *candida seu molli diducit brachia motu.*

7–10 refer to the charms of spectators at the theatre.

9. Cf. 1, 7, *seu vidi ad frontem sparsos errare capillos.*

10. INDICA GEMMA. A pearl. Cf. I. 14, 12, *legitur rubris gemma sub aequoribus.* The Mare Rubrum included not only the Red Sea but the Persian Gulf and the Western portion of the Indian Ocean.

14. For the substantivial use of "*quare*" cf. the far bolder *excludit sors mea* "*saepe veni,*" II. 25, 2.

15, 16. Propertius alludes to the Phrygian orgiastic worship of Cybele, the *magna mater.* Cf. Mart. XI. 84, 3, *alba minus saevis lacerantur bracchia cultris,* | *cum furit ad Phrygios enthea turba modos.*

NUMEROS. The music of the Phrygian flute accompanied by cymbals and drums.

19. THAMYRAE. The story is given by Homer Il. II. 594: ἔνθα τε Μοῦσαι | ἀντόμεναι Θάμυριν τὸν Θρήϊκα παῦσαν ἀοιδῆς, | Οἰχαλίηθεν ἰόντα παρ' Εὐρύτου Οἰχαλιῆος | στεῦτο γὰρ εὐχόμενος νικήσεμεν, εἴ περ ἂν αὐταὶ | Μοῦσαι ἀείδοιεν, κοῦραι Διὸς αἰγιόχοιο | αἱ δὲ χολωσάμεναι πηρὸν θέσαν, αὐτὰρ ἀοιδὴν | Θεσπεσίην ἀφέλοντο καὶ ἐκλέλαθον κιθαριστύν. Homer makes the name *Thamyris,* but the first declension-form is found Plat. Rep. X. 620A. Propertius in no way draws a parallel between himself and Thamyras. It is merely a learned way of saying, "if I be stricken blind."

21. Cf. Ov. Am. II. 10, 23, *sufficiam: graciles non sunt sine viribus artus:* | *pondere non nervis corpora nostra carent.*

24. OFFICIUM. Sens. obsc. Cf. Ov. Am. III. 7, 24.

25. TOTA NOCTE. Cf. note I. 6, 7. Jupiter visited Alcmena by night in the likeness of her husband Amphitryon, and for the prolongation of his pleasures doubled or according to the usual account (cf. Apollod. II. 61) tripled the night in length. Ovid (Am. I. 13, 45) follows Propertius in saying that the night was *doubled.*

ALCMENAE. An extended use of the dative of reference = *cum Alcmena.* Cf. the dat. after *pugnare,* e.g. I. 10, 21, *pugnare puellae.*

GEMINAS ARCTOS = *duas noctes.* As *soles* may be used as an equivalent for *dies,* so *sidera* may be used for *noctes.* Here Propertius selects a particular constellation to express his meaning. He appropriately chooses one which never sinks below the horizon, but is a regular feature in the night of Europe. Homer Il. XVIII. 489, says of the Bear οἵη δ' ἄμμορός ἐστι λοετρῶν Ὠκεανοῖο.

30. NUM FL: *non* DVN. Either reading is possible: with *non* the line must be regarded as a statement. *num,* however, is preferable as preserving symmetry with 31, 32, by making both pentameters questions.

Ovid seems to have had this and the following couplet in his mind when he wrote Am. I. 9, 33–35, though there the thought is very different, *ardet in abducta Briseide magnus Achilles:* | *dum licet, Argolicas frangite Troes opes:* | *Hector ab Andromaches complexibus ibat in arma.*

32. MYCENEAE . . . RATES. Cf. 8, 32, note.

33. ILLE VEL HIC CLASSES POTERANT VEL PERDERE MUROS. Housman objects that "the verse seems to contemplate either hero performing either feat; which is absurd." But (1) though it is true that greater neatness would have been secured by the distinction between the feats associated with Hector and Achilles being preserved, there is no absurdity in the line as it stands; (2) the verse need not be regarded as "contemplating either performing either feat." A parallel is to be found in Tib. IV. 1, 48, *non Pylos aut Ithace tantos genuisse feruntur* | *Nestora vel parvae magnum decus urbis Ulixen.* There is no necessity, therefore, to read with Baehrens, *illi vel classes poterant.*

34. HIC. Sc. in *amoris militia.*

39. MEO MINISTRO. The usual interpretation of the line is "if she be angry with my servant." This may bear two meanings. (1) If my servant has given her cause for offence; or (2) If she show anger against my servant, i.e. send him back to Propertius with an angry message of refusal: *minister* is on this view the servant, who acts as go-between. But neither of these interpretations are very satisfactory. The first does not suit the context well, the allusion to the servant's offence being obscure; the second, while giving good sense, reads too much into the Latin. It is possible that in *meo ministro* the allusion is obscene; cf. *officium, l.* 24.

41. Propertius employs a simile, drawn from the Greek proverb: cf. Pind. Ol. VI. 100, ἀγαθαὶ δὲ πέλοντ' ἐν χειμερίᾳ νυκτὶ θοᾶς ἐκ ναὸς ἀπεσκίμφθαι δύ' ἀγκύραι. Herond. I. 41, νηῦς μιῆς ἐπ' ἀγκύρης οὐκ ἀσφαλὴς ὁρμοῦσα.

42. Cf. Ov. Rem. Am. 462, *successore novo vincitur omnis amor:* | *fortius e multis mater desiderat unum,* | *quam quem flens clamat "tu mihi solus eras!"*

XXIIA

43. At this point, though there is no break in the MSS., most editors from the Renaissance downwards mark the beginning of a new elegy. If 43–50 be regarded as one with 1–42, the best defence for them that we can make is as follows: Propertius has asserted (40–42) that it is best to have two strings to one's bow. Then apostrophising an imaginary mistress, he proceeds, "Come or come not at all, as you will: only play me true. If you say 'I cannot come' there is another to console me. But do not promise to come and *then* break your tryst. That is the only one of love's mischances that really goes home to a lover's heart." But (1) the sudden apostrophe is very harsh, (2) the interpretation just given, though not incompatible with the Latin, reads too much into it. It is, of course, possible that at this point several couplets may have fallen out, which would have cleared up the whole difficulty; but it is simpler to follow those who separate *ll.* 43–50: they are quite capable of standing alone as a separate elegy. Propertius speaks somewhat irritably to his mistress—prob-

ably not Cynthia, if the position of the poem counts for anything : " Come, if you will, or come not at all, only don't play fast and loose with me : that is the one thing that maddens a lover."

44. AT (Baehrens) is a necessary correction of the weak and pointless *et* O. " But why do you make wild promises at random ? " NULLO PONERE VERBA LOCO. The only possible meaning of " to place your words nowhere " is " to utter words which have no definite value, on which no trust can be reposed." The lines which follow explain the poet's meaning : these *verba* are " false promises."

45. Cf. II. 17, 1.

48. QUASI NON NOVERIT (Markland) : *quae non noverit* O. ILLA DV : *ille* NFL. The lover is represented as asking himself : " Why does she forbid him to be admitted as though he were a perfect stranger ? " The reading of NFL is meaningless : the reading of DV, *cur recipi, quae non noverit illa, vetat*, might perhaps be interpreted, " Why does she forbid him to be admitted, although she knows nothing of those affairs of his (*illa*) ? " i.e. some peccadillo with a rival mistress, the existence of a second string to his bow. But *illa* is obscure, and the very simple correction by Markland gives excellent sense. Baehrens, accepting *quasi*, would read *voverit* for *noverit*, " as though she had made no promise." This may be right, but there is no reason why we should make any further change than *quasi* for *quae*. Lachmann read *cum recipi quem non noverit ille putat* from Σ : " when he thinks that some perfect stranger is admitted." The sense is possible, but the change involved is considerable. If *vetat* be corrupt it is more likely to be a corruption of *necat* (Heinsius) than *putat* : *cum recipi quem non noverit illa, necat* = " when the fact that a perfect stranger is admitted breaks his heart." But against both these corrections we may urge that the point of the passage lies not so much in the fact that the lover suspects a rival (cf. the indifferent tone of *l.* 43), as in the disappointment at his own exclusion.

50. QUEM QUAE F : *quae quoque* DVL. FATA IUBET FL : *plura iubet* DV, om. N. The reading of F is probably right. He bids him inquire as to his fate, that fate which he dreads and yet desires to learn. He hopes against hope that he may be admitted, he fears and expects to be shut out. *Quae quoquĕ scire* involves a metrical license, so easy to avoid as to be improbable : *plura* is weak.

XXIII

The subject of this elegy somewhat resembles that of the last. Propertius decides to console himself for the loss of Cynthia as best he may. He does not care for the risks and discomforts entailed by an intrigue with a married lady of high rank, and will therefore betake himself to the safer and easier service of common courtesans. Cf. for the whole of this elegy Hor. Sat. I. 2.

1. HAEC Σ : *et* NFL, om. DV. *et* is impossible : it could only serve to oppose the *semita vulgi* to " the water drawn from the common tank." The pentameter must be regarded as indicating a still lower depth of degradation. But the antithesis is pointless and harsh : *haec* is perhaps the simplest remedy, though Housman's *cui fugienda fuit indocti* is both neat and simple : for *fuit*, cf. I. 10, 23, note.

Propertius seems to be translating Callimachus, ep. 28 : *οὐδὲ κελεύθῳ* |

χαίρω τὶς πολλοὺς ὧδε καὶ ὧδε φέρει· | μισέω καὶ περίφοιτον ἐρώμενον, οὐδ' ἀπὸ κρήνης | πίνω, σικχαίνω πάντα τὰ δημόσια.

2. LACU. A tank of rainwater with its stagnant and insipid waters as opposed to a stream of fresh water. Cf. a similar antithesis in a line of Pindar's applied to Cicero by Quint. X. 1, 109, *non enim pluvias, ut ait Pindarus, colligit aquas, sed vivo gurgite exundat.*

3. QUISQUAM. For *quisquam*, used without a negative in questions, cf. II. 25, 23, *an quisquam in mediis persolvit vota procellis* ? Here, at first sight, the question can hardly be said to expect the negative answer. But Propertius speaks in mockery. He pretends to expect the answer "No" : "Surely no one can be such a fool as to undergo all these troubles."

10. CASA may be : (1) the place of assignation, some mean house being selected to avoid exciting suspicion ; but in that case *captus* and *latere* lack point. It is best (2) to regard it as the hiding place, where the lover is stowed away on the unexpected arrival of the husband. Cf. the case of the yet more unfortunate lover in Hor. Sat. II. 7, 58, *quid refert, uri, virgis ferroque necari, | auctoratus eas, an turpi clausus in arca, | quo te demisit peccati conscia erilis, | contractum genibus tangas caput ?*

11. VERTITUR. Two interpretations are possible. (1) At what a cost does one night in the whole year come round ! But this is a very obscure way of saying, "What a price you must pay for one night only !" It is more pointed to take *vertitur* as meaning (2) "is bought." There is no precise parallel for such a use of *verto*, but the transition from the sense "interchange" (cf. Plaut. Cas. V. 2, 36, *vorsis gladiis*, and Hor. A.P. 226, *vertere seria ludo*) to that of "barter, buy," is very slight.

13. Cf. Hor. Sat. I, 2, 97, *si interdicta petes vallo circumdata . . . multae tibi tum officient res, | custodes, lectica, ciniflones, parasitae, | ad talos stola demissa et circumdata palla.*

15. SACRA VIA. The Sacred Way appears under different aspects in Propertius. In II. 1, 34, it is the road by which all triumphal processions must pass, here it is spoken of as a haunt of courtesans, in the next elegy (*l.* 14) it is the street where lovers buy presents for their mistresses ; for the present context cf. Mart, II. 63, *e Sacra Leda redempta via.*

IMMUNDO SOCCO. The *soccus* was a loose shoe worn by the lower classes, the *calceus* was the more aristocratic footgear. It is *immundus* because its owners walk the streets ; the wealthier lady is borne in a litter.

17. DIFFERET. "put off." The sense "defame" (cf. I. 4, 22) is precluded by the context ; where secrecy was of the utmost importance to his mistress the gallant could have small fear of being denounced as a faithless lover.

21. Cf. Iuv. 3. 62, *iampridem Syrus in Tiberim defluxit Orontes | et linguam et mores et cum tibicine chordas | obliquas nec non gentilia tympana secum | vexit et ad circum iussas prostare puellas.*

22. IUUERINT N ; *capiant* FLDV. The latter is accounted for as a scribe's substitute for *iuuerint*, which he regarded as unmetrical, as with N's spelling it is ; we must write *iuerint*. For the short *u*, cf. Cat. 66, 18, *non, ita me divi, vera gemunt, iuerint.*

FURTA PUDICA. This is not, as Paley would have us believe, a case

of transferred epithet. These love adventures are merely *pudica* in externals. Greatly to the annoyance of the lover outward respectability has to be maintained.

23, 24. It is hard to give 24 any meaning, which does not merely repeat the sense of 23 : that Propertius should have committed such a fatuous repetition is incredible. The probability is that W. Fischer is right in supposing 24 to be spurious. Rothstein endeavours to save the line by translating. "Since to love means loss of liberty, no lover will show himself a free man in his tastes" : i.e. since intrigues with high-born ladies make the lover lead a slave's life, he should adopt the only possible remedy, and give his love to slave-girls of easy virtue (cf. *l.* 21). But (*a*) *l.* 23 on this view says too much, and it will be necessary to follow Postgate and read *nulla illam* (sc. *matronam*) *restat amanti :* (*b*) it is exceedingly doubtful whether such a sense could possibly be tortured out of *liber erit.*

XXIV

This elegy is closely connected with the preceding, and perhaps finds its origin in criticisms roused by El. 23, on its becoming known among Propertius' friends. "How dare you speak thus after all that you have written in praise of Cynthia?" says a friend. Propertius replies, "Cynthia's caprices have driven me to it!" He then narrates the extravagant demands made upon his purse by Cynthia, and concludes, "But it is not these demands that madden me, but that Cynthia should laugh me to scorn." At this point, though there is no break in the MSS., a new elegy must begin. The change of person and of tone alike make this necessary : that 9, 10, and 33, 34 should occur in the same elegy is incredible.

1. SIS $\mathcal{S}$: *sit* O. *sit* may be defended. It would mean, "since your story is well known." But *sis* is far more forcible, "since your book has made you the talk of the town." Cf. Hor. Epod. 11, 8, *fabula quanta fui.* Further, it avoids the ugly and needless repetition of *sit.* (Rothstein retains *sit* and makes Cynthia the subject. In point of grammar this is possible, but the sense is otiose.)

3, 4. PUDOR and AMOR are in apposition with *sudor.* In its form the sentence involves a slight confusion between cause and effect. But the sentence *cui non aspergat tempora aut amor aut pudor* sc. *sudore* would be possible enough. The combination of the phrases *aspergat tempora sudor* and *aspergat aut pudor aut amor*, sc. *sudore*, is bold, but the sense is excellent and sufficiently clear. "Whose brow, that heard such words as these, would not be bathed in sweat whether for honest modesty or for the shameful secret of his love?" I therefore follow Prof. Phillimore in retaining the MSS. reading and punctuation. (Canter suggested *sudore*, which would remove all difficulty of interpretation, but introduces a poetical licence unknown to the elegiac poets. If any emendation were required, the simplest course would be to place the query after *sudore*, and reading *ingenuis* with Haupt, regard the pentameter as a comment explanatory of the hexameter. "Men of free birth, should either be moral, or failing that should keep silence as to their love.")

INGENUUS. For lengthening of short syllable cf. I. 10, 23, note.

6. NEQUITIAE CAPUT. "the most dissolute of men," lit. "the crown of infamy": cf. Plaut. Rud. IV. 4, 54, *scelerum caput . . periuri caput.*

8. URERER *S*: *ureret* O. *ureret*, sc. *Cynthia*, is not impossible, but *urerer* is so much more natural and involves such a very slight change, that it may be regarded as a certain correction.

NON BENE (Housman). "Though a disgraceful passion consumed me, I would hoodwink the public as to its true nature": *nomine* O is impossible. Two interpretations have been proposed: (1) Placing a comma after *quamvis* we may translate, "Though love consumed me, I would hoodwink the public by using a false name." The name Cynthia was a pseudonym and served to lend a glamour to what was really a common liaison with a courtesan, a glamour with which it was impossible to invest the relations to which he refers in the previous elegy. This view (? Dousa pater) is perhaps just possible, but the sense given is rather weak; *nomine verba darem* following *urerer et quamvis* should naturally mean, "I would hoodwink the public as to the *fact*, not the *nature* of my passion." (2) Placing the comma after *nomine* we must translate, "Though the name of Cynthia fired my heart, I would hoodwink the public as to the real nature of my passion." This is open to the objections involved by the alternative punctuation, while in addition the sense given to *nomine* is very tame. Palmer conjectures *non mihi verba darem*, adding *ita Ovidius de stulto amante se decipiente*: Am. II. 2, 58, *viderit ipse licet, credet tamen ille neganti,* | *damnabitque oculos et sibi verba dabit.* But in this context the sense is very weak. The self-deception of a foolish lover is wholly alien to the situation. (Paley, whose interpretation of 1–16 is wholly impossible, takes *nomine verba darem* to mean that Propertius would avoid notoriety by writing under a *nom de plume*. But it is not easy to see why this should follow on Cynthia's proving faithful to him. It was a course which he would have been better advised to adopt when he took the more reckless ways described in 23. He had won fame by his praises of Cynthia. To efface himself under a *nom de plume* would have been absurd.)

11. As the lines stand there is no connexion with what has preceded, while *et modo* is impossible without a corresponding *et modo* or *et nunc* to answer or precede it (cf. I. 1, 11, note; 11, 4, note). Scaliger and many other editors mark the lines as interpolated. It is, however, simpler to assume one couplet or more to be lost; the sense of the lost lines must have been: "These common women have less expensive tastes: Cynthia asks me now for some jewel, now for a fan made from a peacock's tail." PAVONIS . . . SUPERBAE: cf. Mart. XIV. 67, *lambere quae turpes prohibet tua prandia muscas* | *alitis eximiae cauda superba fuit.*

12. DURA PILA. A ball of crystal held in the hand to cool it: cf. perhaps IV. 3, 52, *crystallusque meas ornet aquosa manus.* These were much in demand among Roman ladies, as were also balls of amber (*sucina*), cf. Mart. XI. 8, 6, *sucina virginea quod regelata manu* (*spirant*). The latter were, however, the cheaper luxury, cf. Plin. 37, 30, *proximum pòst crystallum locum in deliciis feminarum adhuc tantum sucina obtinent.*

14. SACRA VIA. Cf. 1, 34; 23, 15. Inscriptions show that this street was frequented by jewellers: cf. C.I.L. VI. 9207, where an

aurifex, and *gemmarius*, 9434, are shown to have lived there: cf. also id. 9212, 9214, 9546, 9547.

VILIA DONA, not "cheap"—for cheap they are not—but "worthless," "trumpery," when compared with true love.

15. SED ME ς: *si me* O. *si me* is entirely unsuited to the tone of deep irritation pervading the poem: it makes Propertius conclude by relenting and saying: "I can stand anything from Cynthia," which is, after the statement in *l.* 10, insufferably weak.

XXIVa

17. At this point Scaliger makes a new elegy commence (cf. 24, introd. note). Propertius reproaches Cynthia for her perfidy, telling her that she knows not what she does in rejecting him: he alone of all her lovers will be faithful unto death.

21. Cf. 13, 11, *me iuvet in gremio doctae legisse puellae | auribus et puris scripta probasse mea.*

23. CONTENDAT. Sc. his rival, to whom he refers more explicitly later.

25. LERNAEAS PUGNET AD HYDRAS. For this rare use of *ad* = *contra*, cf. III. 4, 1, *arma deus Caesar dites meditatur ad Indos.* The reference is to the second labour of Hercules.

26. HESPERIO DRACONE. The dragon, who guarded the apples of the Hesperides, to gather which was the aim of the eleventh Labour of Hercules. Later Propertius (34) declares himself in contrast to his rival to be ready to endure the labours of Hercules in the service of love.

31. SE must be taken with *iactando*. TUMIDUM HONOREM. "his vainglorious place of pride."

33. AETAS TOTA SIBYLLAE. See 2, 16, note, *etsi Cumaeae saecula vatis aget.*

36. The line is given a more pathetic force if a mark of interrogation be placed after *sunt*. "Are these thy bones? alas! but thou wast true to me," is distinctly more poetical than "These are thy bones; alas! but thou wast true to me."

38. NON ITA, the certain emendation of Pontanus for the ridiculous *navita* of the MSS., see Introduction.

40. Sc. *quia tam leves sunt.*

42 merely repeats the *credo ego* of the line before. "I believe it, but I also believe that many have proved false."

43. PARVO SPATIO, instead of the commoner accusative, see note, I. 1, 7.

MINOIS. Ariadne, the daughter of Minos, deserted at Naxos by Theseus; cf. I. 3, 2.

44. PHYLLIDA DEMOPHOON. Phyllis was the daughter of Sithon (or Lycurgus), king of Thrace. She fell in love with Demophoon, son of Theseus, but he deserted her, promising to return after a month's absence. He never came and Phyllis made away with herself. Cf. Ov. Her. 2.

45. Hertzberg paraphrases *notum est tibi Medeam iam fuisse in nave Iasonis et tamen mox perfide desertam.* As Paley says, with this interpretation the omission of *fuisse* is a serious difficulty, and it is

with this in their minds that editors from Heinsius downwards have attempted emendations such as *vecta* (Heinsius), *amota* (Paley), etc. But the difficulty is really imaginary; *fuisse* is not required. Propertius merely brings two pictures before Cynthia's notice. "You are familiar with the picture of Medea on Jason's ship at amity with her husband, you are familiar with the picture of her left forlorn by the husband whose life she had but lately saved." The phrase is vivid and original in form, but presents no real difficulty. *Iasonia carina* is parallel to *sola relicta*. IAM goes with *tibi nota est*. "By this time you are familiar with, etc."

46. SERVATO N: *ab infido* DV, om. FL. It is hard to choose between the two readings. *servato* has the merit of suiting *modo* best, though reading *ab infido* it might be taken as answering *iam*: *iam . . . modo=modo . . . modo*.

Baehrens supports *ab infido* on the ground that *ab infido* will account for the gap in F. "The scribe of the copy from which F descends allowed his eyes to wander from *modo* to *infido*," and so omitted *ab infido* altogether. This is possible, but the argument is inconclusive. The gap may equally well be due to illegibility or mutilation of the original of F.

47, 48. Propertius returns to the thought suggested by *l.* 41. The mythological parallels were suggested by and serve to illustrate *l.* 42.

PLUS UNI for *plus quam uni se parare decet*. For the omission of *quam* cf. I. 6, 4, note.

49. CONFERRE. "compare." For the omission of the object *me* cf. I. 12, 10, *dividit*.

50. VIX VENIT. Sc. *e nobilibus istis beatisque amatoribus*.

51. HI TIBI NOS ERIMUS. Sc. *qui ossa legamus*.

52. PECTORA. Acc. of the part concerned dependent on the nominative *nuda*.

XXV

Propertius opens by complaining of his ill fortune. "Cynthia will not see me, but I cannot cease to love her or to sing her." Then, *l.* 21, he turns to some friend who is in happier plight, and warns him that he must not expect his happiness to last, for he has not learned the true art of love, by which alone inconstant woman's affections can be retained. But, he continues (39) the lover who is "wanderingly lewd" is in a far worse plight. One woman is curse enough for any man.

We must beware of regarding the lover addressed in *l.* 21 as the poet's successful rival; even though his warnings are no more than conventional, he would hardly represent himself as instructing his rival how to retain Cynthia's affections. His attitude to his rivals is very different. He does not admonish them, but abuses and threatens them (cf. Ell. 9, 16, 20).

2. EXCLUDIT SORS MEA: "SAEPE VENI." "My fate precludes the summons 'come and come often.'" The words *saepe veni* form the object of *excludit*. For this usage cf. Pers. 5, 87, "*Licet*" *illud et* "*ut volo*" *tolle*, though there, as in Iuv. VI. 194, the phrase is helped out by *illud*. A better instance is Petr, 137, *iuris consultus* "*paret, non paret*" *habeto*. Cf. also II. 22, 14, *quod quaeris* "*quare*" *non habet*

ullus amor. For similar omission of τὸ in Greek cf. Jebb's note, Soph. Antig. 567 ἀλλ' ἥδε μέντοι μὴ λέγ'.

For "*saepe veni*" Scaliger conjectured *excludi—saepe venit*. "Since 'tis oft my lot to be excluded." The conjecture is supported by the first hand of N, which gives *venit*, though not *excludi*. Madvig, who independently made the same conjecture, attacks the MSS. reading on the ground that "*saepe* perverse abundat neque is dolor erat quod non saepe venire iuberetur, sed quod . . . excluderetur." The objection is somewhat trivial, but the emendation certainly gives smoother and more natural Latin and may be right. Preferable to *venit* is *vehit* (Lachmann). With *venit* we should expect *mihi*: cf Baehrens). But in defence of the MSS. it may be urged that such a simple and natural reading as *excludi venit* or *vehit* is not likely to have been corrupted into the more difficult *excludit . . . veni*.

4. CALVUS had sung the praises of Quintilia (cf. II. 34, 87) as Catullus of Lesbia. The fame of Cynthia shall surpass both Lesbia and Quintilia. C. Licinius Macer Calvus was born 82 B.C. and died before 46 B.C. His poems were on the same lines as those of Catullus, with whom, as here, his name is often coupled. Cf. Ov. Am. III. 9, 62, *cum Calvo, docte Catulle, tuo*.

10. TITHONUS. Cf. II. 18, 7. NESTOR. Cf. II. 13*a*, 46.

12. PERILLE. An Athenian artificer, who constructed the famous brazen bull for Phalaris, tyrant of Agrigentum. It was devised to form a torture for criminals. They were placed in the bull, and a slow fire was lighted underneath; the groans of the tortured were likened to the bellowing of a bull. Phalaris made the first experiment on the artist himself. Cf. Ov. A. A.I. 653, *et Phalaris tauro violenti membra Perilli | torruit: infelix imbuit auctor opus*.

14. CAUCASIAS AVES. The plural does not imply that Prometheus was devoured by more than one vulture. The meaning is "vultures such as that vulture that preyed upon Prometheus on the mountains of Caucasus."

17. SUB LIMINE L: *sub lumine* DVF: *sublimine* N. *lumine* may be dismissed as a corruption of *limine*: *sub limine*, two interpretations are possible. (1) The ordinary solution is to translate. "Beneath no mistress' threshold (or lintel) is that love crushed, which holds firm and endures, etc." Against this it may be urged that *nullo sub limine dominae* is not a good parallel to *rubigine* and *liquore*. We should expect a simple ablative rather than a preposition, but the objection is not very serious. The exact meaning of *limine* is doubtful. The lover may be represented as lying at the foot of the raised threshold or steps leading to the threshold; cf. I. 16, 42, *osculaque impressis nixa dedi gradibus*; or *limen* may be regarded as the *limen superum* or lintel: cf. Plaut. Merc. V. 1, 1, *limen superum inferumque*. Plin. 36, 96, *in limine ipso, quod foribus imponebat*. But this latter supposition is needless and less obvious than the first. (2) Rothstein explains, *amor qui sub limine dominae restat nullo teritur*. "Nothing can wear away the love that lies prostrate on the threshold of her whom it serves." *nullo* is on this view ablative of the neuter; for this use cf. Quint. II. 4, 13, *nullo magis quam spe gaudent*; Hor. A. P. 324, *praeter laudem nullius avaris*. The advantage of this view is that the simple abl. *nullo* gives a better parallel to *rubigine* and *liquore* than is given by *nullo sub limine*. For the displacement of *qui*, cf.

Verg. Ecl. 3, 86, *pascite taurum, | iam cornu petat et pedibus qui spargat arenam.* Rothstein further claims that his interpretation helps out the meaning of *restat.* He apparently objects to the absolute use of *resto* required by the ordinary view. But such a use is very common in the sense "stand firm." Between these two views there is little to choose. Rothstein's interpretation has advantages, but on the whole I prefer the first view as being the simpler and more obvious. *sublimine* the reading of N remains to be considered. The word *sublimen* is found in a certain number of passages in anteclassical writers, e.g. Plaut. Men. V. 7, 3, *facite illic homo iam in medicinam ablatus sublimen siet.* But in all these cases the word is used adverbially in the sense of "on high." Scaliger in his Conjectanea in Varr. de re rust. p. 235, urged that it came from a noun *sublimen* = *superum limen*, and proposed to read *sublimen* in the line of Ennius, quoted by Cicero de Nat. Deor. II. 2, 4, *aspice hoc sublime candens quem vocant omnes Iovem.* But the existence of a substantive *sublimen* has no real support; Scaliger compares from the old glossaries *superlimen* = *ὑπέρθυρον*, but if *superlimen* = *ὑπέρθυρον*, *sublimen* could hardly bear the same sense. It would naturally mean the "lower threshold." The adverbial *sublimen* springs probably from *sub limen* (sc. *superum*), and as Ritschl suggests may have had its origin in the custom of hanging slaves from the *limen superum*, when they were to be scourged. For a full discussion of the word see the admirable article of Ritschl, Opusc. II. p. 462. *sublimine* cannot be justified in the present passage.

Of the emendations proposed *sufflamine* (Fonteine) alone needs mention. *sufflamen* is a clog or break for a wheel, cf. Iuv. 8, 148. But it is used metaphorically in the sense "hindrance, impediment," by Iuv. 16, 50, *nec res atteritur longo sufflamine litis.* The metaphor is better suited to a satirist than to an erotic poet, and *sufflamine dominae* is a bolder phrase than *sufflamine litis.* Its only merit is that it alone of emendations proposed gives a reading which would be peculiarly liable to corruption. But there is no reason to suspect corruption at all. *sub limine* gives good sense and *sublimine* may quite well be due to the slip of a copyist.

21. TU QUOQUE. See introd. note.

24. "When often a ship is shattered even in port and floats a helpless wreck." The sense is greatly compressed in the Latin: *fracta* goes alike with *in portu* and *natet.* Cf. III. 7, 36, *fallit portus et ipse fidem.*

25, 26. PRIUS QUAM ANTE. For a similar redundance cf. Verg. Aen, IV. 24, *sed mihi vel tellus optem prius ima dehiscat . . . ante pudor quam te violo.* There, however, *prius* is separated from *quam* by an interval of two lines, so that the redundance is less marked. It is perhaps simpler in the present passage not to take *ante* with *quam*, but to regard it as contained within the *priusquam* clause, e.g. "before first the wheel has grazed."

26. SEPTIMA . . . ROTA. Propertius draws his illustration from the circus. The races took place up and down a straight course with a turn at each end. The course was divided longitudinally by a low wall called the *spina*, at each end of which were the *metae.* The race's length was seven times round the *spina*, which was always kept on the left. The charioteer would naturally aim at taking his corners

as sharply as possible, hence the forcible word *triverit* "grazed." Cf. Soph. El. 720, κεῖνος δ' ὑπ' αὐτὴν ἐσχάτην στήλην ἔχων | ἔχριμπτ' ἀεὶ σύριγγα, and the advice of Nestor to Antilochus, Il. XXIII. 338.

But Propertius is rather confused in his picture. The charioteer would not "graze the goal" at the conclusion of a race, but merely drive across the chalk line marking the finish. The last *meta* which he would graze would be that at the far end of the course. When he had done this, he would still not be certain of success. At most he would only have secured the lead on entering the final straight. But though he fails to express himself perfectly clearly, the line must refer to the finish of the race. *septima rota*, a bold phrase for *rota septimo cursu*.

33. SEMEL IRE MEMENTO. The reason is given in the next line. "Do not abuse your good fortune, that which excites envy seldom has a long life." Cf. *invidiae fuimus*, I. 12, 9. Νέμεσις follows on ὕβρις.

35. "But if the times now were, that delighted the beauties of the days of old, I should be what now you are, a happy lover," i.e. the golden days when women were faithful are fled for ever.

37. ISTA SAECULA, "this cursed age."

NOVERIT, future indic., not perf. subj. "Each one of us will know how to pursue his own path; I mine, you yours, and the vile age *its* way."

39. NOSTRA NLF (sc. the eyes of us lovers) may perhaps stand. Propertius has tried the paths they suggest (this is implied by *revocatis* and admitted in the three preceding elegies), and *includes himself* among them. In the lines which follow he appeals to them to support his views. He does not say "I suffered and so must you," but "look at your own sufferings and acknowledge that I am right." *vestra* DV. is a simpler and more obvious reading which may be right, but is perhaps more likely to be a simplification of the less easy *nostra*.

42. FUSCO is needlessly rejected by some edd. as being an impossible epithet for *candore*. But *fusco candore puella* would be an admirable description of a brunette, the brightness of whose face is veiled, yet still visible.

43. PRODENTE FLDV: *prodire* N. *prodire* gives excellent sense, but it is hard to see how *prodente* can have arisen from *prodire : prodire* may on the other hand be regarded as a neat emendation of the meaningless *quandam Argiva prodente figura*. Retaining *prodente*, the least change we can make is to read *Argivam* (Baehrens). "You have seen one whose figure betrays her Greek birth." The sound is slightly ugly, but the change is on the whole satisfactory. Housman, citing Moret. 32, *Afra genus, tota patriam testante figura*, conjectures *vidistis patriam Argivas prodente figura*. "*patriam*," he urges, "is no violent alteration, for *p* is much confused with *qu*, so also is *tr* with *cl* and *cl* with *d*." The correction gives us a very neat line, and may be right: but we may rest content with the slighter change proposed by Baehrens.

47. INSOMNIA, "sleeplessness." The usual meaning of the word is "dreams," ἐνύπνια. Here it = ἀϋπνία. *insomnia* (fem.) is the common word for "sleeplessness," but occasionally the neuter plural *insomnia* is used. Cf. Plin. 20, 82, *insomnia vigiliasque*; Val. Flacc. I. 329.

XXVI

Though there is no break in the MSS., Burmann rightly makes a new elegy begin at *l.* 21. The case for following the MSS. and regarding 1–58 as forming but one elegy may be stated as follows. Cynthia is making preparations for a voyage, and Propertius, who has now been restored to her favour, proposes to accompany her. To assure Cynthia and the world in general of his fidelity, he tells how in a dream he saw Cynthia perishing at sea, and was prepared to leap into the waves to rescue her, when he woke and found that he was but dreaming. Then *l.* 21 he cries, "Let men wonder at Cynthia's devotion to me, seeing that even in dreams I am true to her. She will never leave me again, and I will never leave her. I will follow her even on the voyage which she meditates, and if mischance befall us, and the seas drown us, we will drown together." Such is the argument of the poem, if we regard it as forming only one elegy. But while it may be readily admitted that the dream and *ll.* 21–58 refer to the same situation, it by no means follows that they must form one elegy. The dream suits what follows but ill. The argument, "seeing that I love her so in dreams, is it wonderful that she is devoted to me?" is singularly weak. And, further, the change from the second person to the third is unusually abrupt. Finally, it is possible that in the fact that N erroneously makes a new elegy begin at *l.* 29 we have an indication of the original division at *l.* 21; see note ad loc. It is impossible to resist the conclusion that we have two elegies and not one before us. *Ll.* 1–20 make a very complete and elegant elegy if regarded as standing by themselves; while *nunc admirentur etc.* makes quite a suitable opening to a new elegy. He invites all the world to marvel at Cynthia's love, for such devotion is but rare. The poem falls so naturally into two elegies that such a division is more satisfactory than the supposition that lines have dropped out.

2. IONOI RORE points to Cynthia having a voyage to Greece in contemplation, if, as the next elegy renders probable, there is any reference to fact at all, and the circumstances of the dream are not a mere fiction of Propertius' imagination.

4. COMAS. Cf. Val. Flacc. I. 291, *quis tibi, Phrixe, dolor, rapido cum concitus aestu | respiceres miserae clamantia virginis ora | extremasque manus sparsosque per aequora crines.*

5. QUALEM . . . HELLEN for the more regular *qualis Helle*; the words are attracted into the accusative by *te* (1). Cf. Verg. A. XI. 67, *hic iuvenem agresti sublimem stramine ponunt, | qualem virgineo demessum pollice florem.* TUUM . . . HABERET, i.e. as the Hellespont was named after Helle.

9. QUAE. Sc. *vota.*

10. EXCEPI, "I undertook;" for the more common *suscepi*, cf. Cic. Brut. 69, *labores excipere.*

IAM DEA LEUCOTHOË, Ino, daughter of Cadmus and wife of Athamas, was, together with her husband, smitten with madness by Hera. Athamas slew one of her sons, Learchus, while she taking the other, Melicertes, leapt into the sea. There she became a goddess and was worshipped under the name of Leucothea (hence *iam dea*); for a further discussion of the legend cf. 28, 26. There is peculiar point in his appeal to Leucothea. She had once been a mortal, and she had

perished in the sea. Now that she was a goddess she would above all other sea-deities be moved by the peril of a mortal woman.

LEUCOTHOË is a form of the name peculiar to Propertius. In Greek it is *Λευκοθέα*. The name *Leucothoe* is found in Ovid, but refers to a different person; i.e. the daughter of Orchamus, king of Babylon, cf. Ov. M. IV. 196. Here the anomalous form of the name seems due to the analogy with such names as *Cymothoe*, cf. *l.* 16, derived not from *θεὰ* but *θέειν*, "to run." The MSS. are unanimous, both here and 28, 20, in giving *Leucothoe*, so that it would be rash to emend to *Leucothea* or even *Leucothee*.

11. Cf. note, *l.* 4.

13. GLAUCUS, son of Poseidon and Nais; while fishing he was perturbed by the fact that the fishes which he had caught, on touching the ground, received new vigour and jumped back into the sea. Thinking the grass to be the cause of the phenomenon, he tasted it, was seized with an uncontrollable desire to live in the sea, and leapt in. He then became a sea god. Cf. Ov. M. XIII. 905.

15. OB INVIDIAM NL: *prae invidia* DVF. The former is probably right. In Augustan Latin *prae* only signifies a hindering cause. If *prae* be retained it must be regarded as an archaism. (Palmer points out that *ob* might easily have dropped out; in *tibiobinvidiam bi* occurs twice. This would easily lead to *tibinvidia*, while *prae* must have been supplied as a conjectural emendation.)

16. NESAEE and CYMOTHOE, are both names of Nereids taken from the list of sea-nymphs in Il. XVIII. 40, 41. *Cymothoe* also appears Aen. I. 144.

18. ARIONIAM . . . LYRAM. For the full account of the well-known rescue of Arion, cf. Herodot. I. 23, 24.

19. Baehrens, on the ground that it was unnecessary for Propertius to go to the rescue, when the dolphin was there to assist Cynthia, would transpose *ll.* 11, 12, after *l.* 18. This would make the fact that Cynthia cried upon his name the poet's motive for leaping into the sea, and would represent the dolphin's aid as ineffectual. But there is no imperative need for change. 11, 12 are eminently suited to their original position; and even admitting the dolphin to be a safe form of conveyance, there seems no great absurdity in the passionate lover also rushing to the assistance of his mistress.

XXVIa

For the arguments for the separation of this elegy from the preceding see Introd. note to 26.

21. NUNC refers forward. Propertius means, "Now let all the world wonder at Cynthia's devotion to me! The power of my poetry and the faithfulness of my heart give her good cause to love me."

23. CAMBYSAE is best regarded as a nominative plural: "Kings with the wealth of a Cambyses:" cf. Tac. Ann. I. 10, *interfectos Romae Varrones Egnatios Iulos*. If it be taken as genitive after *flumina*, "the streams possessed by Cambyses and Croesus" will be a somewhat clumsy allusion to the Lydian Pactolus with its alluvial gold: Cyrus, father of Cambyses, conquered Croesus and seized his kingdom. The first interpretation is quite satisfactory, and no emendation is needed, though *gaza Midae* (Palmer) is neat, and gives good sense.

FLUMINA CROESI. The Pactolus had long ceased to yield gold in any appreciable quantity. Cf. I. 6, 32, note.

Propertius has some wealthy rival in his mind, perhaps the Illyrian praetor, who had in the past stolen Cynthia from him by his bribes.

28. "He who can give many presents can also have many mistresses." Propertius strikes once more at his rich rival, and says that the man who buys love with rich gifts is likely to set small store by true love, to use his wealth to procure variety and to prove a faithless lover. He contrasts himself, the faithful disinterested lover, with his heartless rival: cf. Ov. Am. III. 8, 62, *imperat ut captae, qui dare multa potest.* This seems the most satisfactory interpretation of the line. A possible but less natural interpretation of the line would be, "He that can give much in the service of love, can win a rich harvest of love"; i.e. the unselfish and self-sacrificing lover shall have a rich reward. But thus we rather force the meaning of *qui dare multa potest*, while *multa et amare potest* points rather to a wide range than to intensity of love. The latter meaning would be best expressed by *multum.* Rothstein places a mark of interrogation at the end of the line, thus giving the sense "Can he love much, that has the heart to win love by many gifts?" Against this the same objection as to the meaning of *multa et amare potest* holds good, while further the question comes very abruptly.

29. At this point N marks the commencement of a new elegy. That it is wrong is evident from the fact that 21–28 can neither be attached to the 20 lines that precede them nor stand by themselves. The error may be due to either of two causes. (1) The beginnings of elegies are marked in N solely by a coloured initial letter. By an oversight the scribe may have made the elegy begin here instead of at *l.* 21. (2) There may have been a *hiatus* at this point in the MS. from which N was copied, which the scribe misunderstood. But there is no further indication of a hiatus; the sense in no way requires it; and the first view is preferable.

COGITET . . . SEQUAR . . . AGET. *aget* shows that *sequar* is fut., not subj. The irregularity of sequence is common enough; here the poet uses the future because it is more emphatic than the subjunctive, and better suited to the declaration of a passionate lover. The subj. *cogitet* is used because the voyage is as yet a doubtful contingency. Cf. Hor. Od. III. 3, 7, *si fractus illabatur orbis | impavidum ferient ruinae.*

33 TABULA, the planking of the deck. Cf. I. 8, 6, *in dura nave iacere potes?*

37. QUICUNQUE . . . ULIXEN. Sc. all the winds of heaven. Cf. Od. V. 295, *σὺν δ' Εὖρός τε Νότος τ' ἔπεσον Ζέφυρός τε δυσαὴς | καὶ Βορέης αἰθρηγενέτης μέγα κῦμα κυλίνδων.*

38. The Greek fleet on its return from Troy met with disaster on the shore of Euboea at the promontory of Caphareus. The disaster was caused by Nauplius, the king of the land, who, to avenge the death of his son Palamedes at the hands of Ulysses, set a beacon on the headland to mislead the Greeks. Cf. IV. 1*a*, 114, *Euboicos respice Troia sinus. | Nauplius ultores sub noctem porrigit ignes, | et natat exuviis Graecia pressa suis.*

39. DUO LITORA, a bold but quite possible phrase for the Symplegades. A legend identified them with the two islands called Cyaneae,

some four or five miles from the mouth of the Bosporus (cf. Arrian Peripl. Eux. 25, 3), whose erratic movements closed the entrance to the Euxine; the view implied by *duo litora*, that the cliffs on either side of the strait opened and closed, is perfectly intelligible and there is no reason to suspect the words to be corrupt. Ap. Rhodius makes no mention of the winds as causing their motion in his Argonautica, but Apollodorus I. 9, 22 describes them as vast rocks driven against one another by the violence of the winds.

ARGO can only be explained by supposing it, with Prof. Ellis, to be the dat. of Argus, the builder of the ship Argo; see note, I. 20, 17. In that case *ratis* will be gen. after *dux*; "When a dove was sent to be to Argus the guide of his ship": cf. III. 22, 13. The legend was that when the Argonauts were in doubt how they should pass the clashing rocks, a dove was let loose by Euphemus. It dashed through at the critical moment closely followed by the Argo, which just got through, though the rocks clashed close behind and destroyed the end of her stern. Cf. Ap. Rhod. II. 601.

40. IGNOTO MARI. The Argo was the first ship ever to pass the barrier. After her passage the sea was open to all, for the Symplegades became fixed and clashed no more. See schol. Pind. Pyth. IV. 371.

47–50. AMYMONE. Danaus on arriving in Argos found the land suffering from a great drought. He sent his daughter Amymone to seek water. While so doing she shot an arrow at a stag, missed and hit a satyr. He turned upon her and offered her violence. She cried to Poseidon for aid; he came to the rescue, and she yielded herself to the embrace of her rescuer. To reward her he struck the ground with his trident and a spring of water sprang forth. Cf. Hyg. 169; Apollod. II. 1, 4.

DUM N: *cum* FLDV. *dum ferret*, i.e. as a condition of her finding water. That *dum* is right is proved by what follows. For *ferre* in this sense cf. I. 20, 28, *osculaque alterna ferre supina fuga*.

VOTUM PERSOLVIT can only mean "he performed what he had vowed," that is he caused a spring to burst forth beneath a blow from his trident. If *cum ferret* is read, *votum persolvit* becomes most obscure, for no mention of a promise on the part of Neptune has preceded. Rothstein would read *cum* and translate "he saw his wish gratified." But there is no parallel for such an interpretation of *votum solvere*.

AMPLEXU is simplest regarded as a comitative or perhaps an instrumental ablative: "even with his embrace he performed his promise." Hertzberg regards it as an abl. of price: "he performed his promise at the price of an embrace;" but this is less natural.

IN ARVIS O. The phrase is rather colourless, and *in Argis* ς is very tempting.

LERNAE. Lerna is a marshy district of Argolis, the swamp being formed by the rivers Phryxus and Erasmus. Paus. II. 37.

51. ORITHYIA, daughter of Erechtheus (cf. I. 20, 31), was carried off from the banks of Ilissus by Boreas: cf. Plat. Phaedr. 229B.

53, 54. VACANS (Ayrmann) is a necessary emendation for *vorans* O. Tr. "Wild Charybdis that is never free from ebb and flow." If *vorans* be read, the only possible interpretation is that of Hertzberg: *nobis mitescent et Scylla et Charybdis, nunquam, ut aliis solet, alternante aqua vorans*, "And Charybdis will be kind, never devouring us with alternate ebb and flow." For *nec unquam=et nunquam* he quotes *vobiscum*

Europe nec proba Pasiphae ; but *nec unquam* is not the real difficulty, which would exist equally if *et nunquam* were before us. The difficulty lies in the extraordinary clumsiness of *nunquam vorans alternante aqua* ; a clumsiness which could have been so easily avoided by writing *voret* ; the change of mood from the fut. ind. to the pres. subj. would have been far less objectionable. *voret* is actually suggested by Rothstein, but is far less probable than *vacans*. *ac* is far more likely to have been corrupted into *or* than *et* into *ans*. It is moreover possible that Propertius wrote *vocans* for *vacans*: cf. *uocivus* the ancient form of *uacuus* : IV. 2, 19, note. Housman therefore would restore *vocans* as the original reading in this passage.

MITESCET NF : *mutescet* DVL is possible, but less forcible. The word is moreover not found before Apuleius.

56. HAEDUS. The true evening rising of the constellation of the kid took place on November 4. Its rising was associated with the storms of Autumn. Cf. Hor. Od. III. 1, 27, *desiderantem quod satis est neque* | *tumultuosum sollicitat mare*, | *nec saevus Arcturi cadentis* | *impetus aut orientis Haedi*. ORION, cf. 16, 51, note. The sense therefore is: "Though we set sail in the stormiest season of autumn, the sky shall be bright and calm, and we shall have nothing to fear."

57. TUO CORPORE. locative abl : he pictures himself as dying with Cynthia, locked in a last embrace.

XXVII

"Life is uncertain, and all men seek vainly to pry into the secrets of the future, and dread death beyond all things. The lover alone of all men knows when and what his doom shall be, and has no fear of death ; for even though he has passed to the under-world, and be about to cross the Styx, the sound of his mistress' voice will recall him to life."

1. AT is somewhat abrupt, but may be paralleled by the opening of II. 10, *sed tempus lustrare aliis Helicona choreis*.

3. "Ye seek in the cloudless skies of night the secrets discovered by the Phoenicians ;" i.e. you consult astrologers. The Phoenicians were famed rather for astronomy than for astrology, the latter being regarded as the discovery of the Assyrians and Egyptians. Cf. Plin. V. 67, *ipsa gens Phoenicum in magna gloria inventionis litterarum et siderum* ; VII. 203, *adiecit astrologiam Atlas Libyae filius, ut alii, Aegyptii, ut alii, Assyrii*. But the distinction between astrology and astronomy in ancient days was not very strongly marked.

5. SEQUIMUR. Propertius turns from the vague *mortales* to a particular case : "whether we Romans pursue," etc.

6. Two interpretations of this line are possible ; it may (1) be regarded as the apodosis to *seu sequimur*. "Whether we follow Parthian or Briton, blind are the perils that beset us by land or sea. Or (2) we may regard *seu sequimur* as dependent rather on what has preceded (*quaeritis, etc.*) : in that case we must regard *caeca . . . pericla uiae* as in apposition with the whole of *l.* 5. Cf. Verg. Aen. IX. 52, *iaculum attorquens emittit in auras*, | *principium pugnae*. The first view is alike simpler and more forcible. MARIS ET TERRAE depend on and qualify *viae*.

7. FLES TU (Housman): *fletus* N: *flemus* FLDV. *fletus* is nonsense, while *flemus* is hardly possible in view of *tuis* below. Even if *fletis* S be read, *tuis* is somewhat awkward. (It might, however, be supported by 25, 39–48. *at vos . . . vidistis . . . cum satis una tuis, etc.*) But *fles tu* removes all difficulty and is very close to *fletus* N.

CAPUT ESSE TUMULTU Cod. Brit. Mus. 23766: *caput esse tumultum* NF: *capiti esse tumultum* DVL. *tumultu* is dat. (cf. I. 11, 12, *manu*) after *obiectum*, and is a certain correction. *capiti* DVL gives good sense, but it is hard to see why *capiti* should have been corrupted into *caput*. On the other hand the dative *tumultu* might easily be misunderstood and corrupted to *tumultum*: *capiti* would then follow as an obvious correction by an intelligent scribe of the untranslatable *caput . . . tumultum*. *tumultus* is probably used loosely for "war," but there may be a reference to civil war, which was yet fresh in the minds of Romans. Cicero Phil. VIII. 1, 2, defines *tumultus* as follows: *potest enim esse bellum ut tumultus non sit, tumultus esse sine bello non potest. quid enim est aliud tumultus nisi perturbatio tanta, ut maior timor oriatur? unde etiam nomen ductus est tumultus. itaque maiores nostri tumultum Italicum quod erat domesticus, tumultum Gallicum, quod erat Italiae finitimus, praeterea nullum nominabant. gravius autem tumultum esse quam bellum hinc intelligi licet, quod bello vacationes valent, tumultu non valent.*

Tr. "And again thou weepest that thy life is exposed to the perils of war."

8. DUBIAS . . . MANUS. "mingles the ranks in dubious conflict."

9. FLAMMAS . . . RUINAS. Sc. *fles tu*. Propertius is reminiscent of Cat. 23, 8, *nihil timetis | non incendia non graves ruinas*. Cf. also Iuv. 3, 6–8. Rome was peculiarly liable to destructive fires and collapses of houses on account of the great height to which houses were built and the frail material used in their construction. This reckless building was due to the dearness of land and the desire of speculators to obtain a quick return on their money. Earthquake and indundations of the Tiber also contributed to the destruction; cf. Tac. Ann. I. 76, *relabentem (Tiberim) secuta est aedificiorum et hominum strages*. The destructive nature of fires in Rome is shown not only by the great conflagration in Nero's principate, but also by the scarcely less serious fires in the reign of Titus, and again in 191 and 238 A.D.

10. NEU SUBEANT dependent on the sense of fear implied in *fles tu*. NIGRA the conventional colour for a poisonous draught.

11. A QUA MORTE. for *ab* denoting cause, cf. I. 16, 14, note.

13. REMEX. The ghost of the dead lover is regarded as about to cross the Styx. To do so he must himself assist Charon by rowing. Cf. Aen. VI. 320, *vel quo discrimine ripas | hae linquunt, illae remis vada caerula verrunt*: cf. also the comic version in the Frogs, *l.* 197 et seqq. where Dionysus has to take an oar. *cernat* NFL "behold," is weak. Broekhuyzen from *servat* DV conjectures SOLVAT. This gives more forcible sense, and is probably right. For the phrase *solvere vela* cf. Verg. Aen. IV. 573, *praecipites vigilate, viri, et considite transtris: | solvite vela citi*. The phrase represents the lover as just starting on the voyage from which there is no return. Cf. IV. 11, 69, *mihi cumba volenti solvitur*.

15. For AURA=*uox*, cf. Aen. VII. 646, *ad nos vix tenuis famae perlabitur aura*.

XXVIII

Cynthia is ill, and Propertius prays for her recovery to Jupiter. But inextricably mingled with his prayers are reflections addressed to Cynthia as to the cause of her illness: "Have you offended the gods by your neglect? If so, there is yet time for repentance; outraged heaven may relent, and you may recover." This brings us to *l.* 35, where, according to N, a new elegy on the same subject begins. Despair has come upon him. "All my prayers and incantations are in vain; I will die with her. Ah, if you have no pity for her alone, pity the two of us together. Grant my prayers, and I will suspend a votive tablet with the inscription 'Great Jupiter has delivered my mistress from death.'" The objection to the separation of the two portions of the elegy is that if a new poem be commenced at 35 it is not at once clear to whom the prayer *miserere duorum* is addressed. *L.* 44 shows that Jupiter must be meant, but we should naturally expect some indication of this at the time. If, on the other hand, the majority of MSS. be followed and 35–46 be regarded as part of this elegy, no such difficulty arises. *deficiunt magico, etc.* is slightly abrupt, but the abruptness is not unpleasing; the sudden change to despair is natural and effective enough. I therefore follow DVFL rather than N. The elegy, however, according to the MSS. does not come to an end at 46, but concludes with a prayer to Persephone to spare Cynthia for the future, as she has done on the present occasion, and finally *l.* 59 Cynthia is admonished to offer up thanks for her recovery. Lachmann with reason regarding the sudden assumption of Cynthia's recovery and the transition from Jupiter to Persephone as involving too great a change of tone to form one poem with 1–46, would begin a new elegy at 47. It is impossible to resist the conclusion that he is right. This elegy has been closely imitated by Ovid Am. II. 13, q.v.

4. SICCO . . . CANE. Sc. in the dog-days. Cf. Tib. I. 4, 6, *aestivo tempora sicca cane.*

5–14. Two causes for the wrath of heaven are suggested: (1), Cynthia has outraged some deity by perjury; (2) Cynthia has boasted that her beauty is greater than that of Venus, Juno or Pallas.

9. NUM DVL: *nun* F: *non* N. For a similar variation in the MSS. cf. I. 12, 9: here as there the fact that *an* follows (*l.* 11) leads us to prefer *num*: cf. loc. cit. note. There is perhaps a reference to II. 2, 13, where the poet had said, that even the goddesses between whom Paris had to judge must yield to Cynthia in beauty: *cedite iam divae quas pastor viderat olim | Idaeis tunicas ponere verticibus.* This slight had further been aggravated by the boasts of Cynthia (cf. *ll.* 13, 14).

PERAEQUE NLDV: *paremque* F. Till recent years editors generally accepted *paremque* as the correct reading owing to their exaggerated respect for the almost worthless cod. Groning. and to their failing to understand the meaning of *peraeque.* They assumed that *illa peraeque* must go with what precedes, saw that if it did so, it gave no sense, and consequently gladly availed themselves of the corrupt *paremque,* translating, "Surely Venus was vexed that you were compared to her and were her equal." The objections to the reading *paremque* are (1) that it involves a change of *illa* O to *ipsa* ζ; (2) that *peraeque* gives excellent sense without any change being needful.

N gives the correct punctuation, placing a mark of interrogation after Venus. Tr. "Can it be that Venus was vexed that you were compared to her? a jealous goddess is she to all alike that vie with her in beauty."

11. PELASGAE. A learned epithet suggested perhaps by Ap. Rhod. I. 14, Ἥρης δὲ Πελασγίδος οὐκ ἄλεγιζεν. Cf. also Dion. Perieg. 534, καὶ Σάμος ἱμερόεσσα Πελασγίδος ἕδρανον Ἥρας. Further Herod. II. 50, attributes the invention of the name Hera to the Pelasgi. There seems no reason to give the epithet any special meaning here. *Pelasgae* may, however, be used loosely = *Graecae*. Cf. Enn. ap. Prisc. 607 P, *cum veter occubuit Priamus sub Marte Pelasgo*; also Verg. Aen. III. 547, *Iunoni Argivae iussos adolemus honores.*

12. The eyes of Pallas were her one defect. Cf. Lucian. Dial. Deor. 20, 10, τὶ οὖν οὐχὶ καὶ σὺ, ὦ Ἀθηνᾶ, τὴν κόρυν ἀφελοῦσα ψιλὴν τὴν κεφαλὴν ἐπιδεικνύεις, ἀλλ' ἐπισείεις τὸν λόφον καὶ τὸν δικαστὴν φοβεῖς; ἢ δέδιας, μή σοι ἐλέγχηται τὸ γλαυκὸν τῶν ὀμμάτων ἄνευ τοῦ φοβεροῦ βλεπόμενον. Hyg. 165, *Iuno et Venus cum eam irriderent, quod et caesia erat et buccas inflaret.*

AUSA. Sc. *tu es.*

18. NUNC DEA. Sc. *Isis.* Io's wanderings came to an end in Egypt, where she was restored to human form and worshipped under the name of Isis. Tr. "She that once as a heifer drank the water of Nile, is now a goddess."

VERSA CAPUT. Although in the legend Io is represented as being transformed entirely into a heifer, in works of art she is often represented as a beautiful woman with merely the horns of a heifer, and no further disfigurement. Moreover, Isis was represented in Egyptian sculpture as having the body of a woman and the head of a cow. Cf. Perrot-Chipiez, Hist. de l'art, I. p. 60, fig. 40. Propertius here, as in I. 3, probably borrows his description from works of art.

19. INO, see II. 26, 10. VAGATA EST. The reference seems to be to her wanderings after she leapt into the sea with her son, and before she became a goddess. Cf. Ov. Fast. VI. 497, *hac venit insanis natum complexa lacertis,* | *et secum e celso mittit in alta iugo.* | *excipit illaesos Panope, centumque sorores,* | *et placido lapsu per sua regna ferunt.* | *nondum Leucothee, nondum puer ille Palaemon* | *vorticibus densis Tibridis ora tenent.* She thus wandered from Thessaly to Italy, and there she was finally made a goddess. Cf. l.c. 541, *gaude defuncta laboribus, Ino* | . . . *numen eris pelagi.*

This is the simplest explanation. Alternative views are suggested by Rothstein. We may suppose that the words refer: (1) to Ino's wanderings on Parnassus as a bacchanal (cf. Hyg. 4), or (2) to her rushing to and fro under the influence of the madness, which drove her to cast herself into the sea. But the first of these views will hardly suit the present context. It is clear that Propertius refers to some hardships undergone by Ino; the wanderings as a bacchanal could hardly be so represented. The second view is purely conjectural. We nowhere read of any wanderings, and *vagata est* would hardly be used merely to describe the frenzy of madness.

20. LEUCOTHOEN, see note, II. 26, 10.

23. CALLISTO was one of Diana's attendant nymphs. She swore to remain a virgin, but was seduced by Jupiter, and as a punishment was turned into a bear by Diana. Jupiter, by way of compensation,

raised her to the stars, where she formed the constellation of the bear. Cf. Apollod. III. 8, 2, and Ov. Met. II. 401. Her child by Jupiter was named Arcas and was the eponymous hero of Arcadia.

26. FATA BEATA. Two interpretations are possible: (1) "that fate of death shall be made blest to thee," *sepulturae* being dependent on *fata;* i.e. your fate after death will be a happy one, for you will join the heroines in Elysium. (2) "Those fates shall be made blessed by thy death;" i.e. the underworld will be made happy by your arrival in its midst; the genitive will then be dependent on *beata*, cf. Verg. Georg. I. 276, *felices operum . . . dies.* Ov. Met. V. 267, *felices studiique locique.* But this is a less natural interpretation, and somewhat strains the meaning of *fata.*

27. QUO . . . PERICLO. "how perilous is the gift of beauty." *formosa* is used as a substantive.

28. SUO MALO. Semele, daughter of Cadmus, was beloved by Jupiter, and prayed that he would visit her with the same majesty with which he approached Juno. He had sworn to grant all that she asked, and came with thunderbolt and lightning, in the flames of which Semele was consumed: cf. Apollod. III. 4.

29. NFL give *inter heroidas omnes.* But, though elsewhere we get the short syllable lengthened in arsis (cf. note, I. 10, 23), in all these cases the lengthening takes place immediately before the caesura. The reading of DV, OMNES HEROIDAS INTER gives the obvious and natural reading. NLF make Propertius go out of his way to introduce a metrical anomaly.

MAEONIAS = Homeric. According to some accounts Homer was born at Smyrna, the capital of Lydia (*Maeonia* was the earliest name of Lydia: cf. Herod. I. 7).

33, 34. HOC. Sc. thy beauty. TIBI, i.e. Cynthia. "Juno, the jealous wife will pardon you for your beauty and permit you to live instead of unrelentingly pursuing you as in the cases of Io and Semele." "The poet throughout assumes that it is the fatal gift of beauty that is the cause of Cynthia's illness. In *quo sit formosa periclo* and the reference to Semele, etc., Propertius hints that Juno is jealous of Cynthia (cf. 3, 30, *Romana accumbes prima puella Iovi*). The only alternative to this interpretation is to make *hoc* = Cynthia's recovery, and to take *tibi* as referring to Jupiter. But against this is the extreme awkwardness involved in making the second person refer to Cynthia (11–32), and then suddenly requiring *tibi* to refer to Jupiter. To do this we must transpose the couplet to follow 2 (Passerat). Excellent sense is thus secured. "Jupiter, pity Cynthia and restore her to health; you need not fear Juno's jealousy; even she will be moved by Cynthia's plight." But the interpretation first given is perfectly satisfactory, and there is not the slightest necessity for such a change.

35. N, followed by the cod. Memmianus, makes a new elegy at this point. See Introd. note.

MAGICO . . . RHOMBI. The rhombus was a small piece of wood or metal attached to a string. By this string it was whirled in the air and made a rushing or roaring noise, which formed a kind of accompaniment to the magic chant. A similar instrument is found to-day among many savage tribes, cf. A. Lang on the "turndun" or "bull-roarer" of the Australian aborigines, Custom and Myth. pp. 29 ff.; cf. III. 6, 26, *staminea rhombi ducitur ille rota.* Ov. Am. I. 8, 7, *scit*

bene quid gramen, quid torto concita rhombo | licia, quid valeat virus amantis equae. (Vide Dict. Ant. s.v. *Turbo*, where the view that the rhombus was a wheel is disposed of.)

36. LAURIS. Laurel-leaves were thrown on the altar during magic rites, and omens were drawn from their crackling. Cf. Tibullus, II. 5, 81, *et succensa sacris crepitet bene laurea flammis, | omine quo felix et sacer annus eat: | laurus io bona signa dedit : gaudete, coloni.* Verg. E. 8, 82, *fragiles incende bitumine laurus.* Further, the laurel may have been thought to have a special efficacy in cases of sickness. Livy, XL. 37, tells us that at a time of pestilence *maiores duodecim annis omnes coronati et lauream manu tenentes supplicaverunt.*

IACET O. "Lies useless." Canter suggested *tacet*, with allusion to the omens drawn from the crackling of the leaves; the correction is neat, but unnecessary.

37. See note I. 1, 19.

38. NIGRA AVIS. The owl; *nigra*, because it is the bird of night and of ill-omen. Cf. Ov. Am. III. 12, 1, *quis fuit ille dies, quo tristia semper amanti | omina non albae concinuistis aves?*

40. LACUS. Cf. Plat. Phaedo, 113D, *πορευθέντες ἐπὶ τὸν Ἀχέροντα, ἀναβάντες ἃ δὴ αὐτοῖς ὀχήματα ἐστιν, ἐπὶ τούτων ἀφικνοῦνται εἰς τὴν λίμνην.*

41. SI FLDV: *sed* N. *sed* is possible, but lacks the neatness of *si :* for a similar confusion between *sed* and *si*, cf. 24, 15. MISERERE is addressed to Jupiter, as is shown alike by the opening of the elegy and by *l.* 44. For *ll.* 41–46, cf. Ov. Am. II. 13, 15, *huc adhibe vultus, et in una parce duobus ; | nam vitam dominae tu dabis, illa mihi. | saepe tibi sedit certis operata diebus, | qua cingit lauros Gallica turba tuas : | . . . ipse ego tura dabo fumosis candidus aris : | ipse feram ante tuos munera vota pedes. | adiciam titulum, SERVATA NASO CORINNA : | tu modo fac titulo muneribusque locum.*

43. SACRO ME CARMINE DAMNO. "I bind myself to make a votive offering of song:" in *sacro carmine* we have an extension of the phrase *voto damnare* (cf. Verg. E. 5, 80). Here the offering vowed takes the place of *votum.*

44. PER MAGNUM . . . IOVEM summarises the poem which he pledges himself to write.

XXVIIIa

This brief poem runs continuously with the preceding in the MSS. Lachmann was the first to separate it. For the reasons for so doing, see introd. note to xxviii.

49. For the spondaic ending, see note on I. 19, 13.

51. IOPE. There were two heroines of this name, though little is known of either of them. (1) *Iope*, daughter of Iphicles and wife of Theseus, cf. Plut. Thes. 29. (2) *Iope*, daughter of Aeolus and wife of Cepheus, eponymous heroine of the town of Joppa. Steph. Byz. s.v. Ἰόπη. Dion. Per. 9, 10. It seems to be a variant of the more common form *Cassiope.*

TYRO. See note I. 13, 21.

52. EUROPE, daughter of Agenor (or Phoenix), king of Phoenicia, was beloved by Zeus, who took the form of a bull, and carried her

from her home to Crete, where she became the mother of Minos. Cf. Hor. Od. III. 27.

NEC PROBA = *et improba.* Cf. Caes. B. G. VII. 25, *deustos pluteos turrium uidebant, nec facile adire apertos ad auxiliandum animadvertebant = et animadvertebant non facile.*

PASIPHAE, wife of Minos. and mother of the Minotaur. Cf. IV. 7, 57, 58.

53. TROIA O. The objection to this reading is that it forestalls *et Phoebi et Priami diruta regna senis,* which can only refer to Troy. This is rendered additionally awkward by the fact that *Achaia* is interposed between *Troia* and *diruta regna.* It is probable that the corruption, if any exist, lies EITHER in *Troia* OR *Phoebi.* (1) Huschke suggested *Phthia,* Rossberg *Creta,* Heinsius *Sparta.* (2) Scaliger suggested *Thebae,* Baehrens *Pelei.* Of these corrections *Thebae* and *Pelei* are perhaps the most probable, but none can be considered certain, and the reading of O, though awkward, may be correct. (The awkwardness in the order of the words might perhaps be avoided by the transposition of *Troia* and *Achaia,* making both words trisyllables. For the scansion *Trŏĭă* there is, however, no parallel. We find *Trŏĭæ* (Sen. Troades, 834), and it is possible that from the Doric Τρωία we might get *Trŏĭă.*)

54. Troy was twice taken: (1) by Hercules, who broke through the walls built by Phoebus and Neptune (cf. Il. V. 638; Apollod. II. 135); (2) in the famous siege described in the Iliad. Both these captures are referred to in this line. The old walls built by Phoebus and cast down by Hercules were rebuilt by Priam, to fall in their turn.

61. DIVAE NUNC. Sc. Isis: cf. II. 28, 17.

62. NOCTES DECEM. Ten was the usual number of nights devoted on such special occasions to the worship of Isis: cf. II. 33, 1.

63. The sense is not certain. Is Propertius bidding her (1) give thanks to Isis, or (2) to return to his embraces? (1) *mihi* is an ethic dative. "I pray you pay ten nights of worship to Isis as a thank-offering." (2) *mihi* depends on *solve.* "Perform your promise to me, and grant me ten nights of bliss." With this interpretation it is perhaps best, though not absolutely necessary, with Postgate to place a stop after *votivas,* regarding it as an epithet of *excubias.* The sense will then be, "Make your thank-offering to Isis and then do the like by me." The second explanation is perhaps the most forcible, but either rendering is possible.

XXIX

1–22. Propertius is returning through the streets late at night from some drunken revel, when he is captured by a band of Cupids, who bind him and lead him to the house of Cynthia. There they leave him, rebuking him for his neglect of his mistress, and telling him that she has waited long hours for him, little though he deserved it.

At this point, though there is no break in the MSS., Guyet would make a new elegy begin; the arguments for such a separation may be stated as follows: (1) *hesterna nocte* (*l.* 1) and *ex illo felix nox mihi nulla fuit* (*l.* 42) cannot both of them be right. For they involve an absurd inconsistency. If the incidents described took place but "yesterday," it would be nonsense to say "since then I have had

never a night of happiness." (2) The change from night to dawn implied by *mane erat* in *l.* 23 is very abrupt. (3) In spite of the fact that Propertius has been told that Cynthia is waiting for his return, little though he deserves it, he enters the house to spy upon her to see if she has been faithful to him. There is no trace in *ll.* 1–22 of any suspicion on the part of Propertius. He does not visit her house of his own free will, but is dragged thither by her orders (*l.* 9). (4) The change from the second person at the opening to the third in the latter half of the poem is very awkward. Propertius would not naturally open by addressing Cynthia, and then proceed to describe her reception of himself as though to some third person. These objections can be partially met by reading *extrema* (Heinsius) for *hesterna* ("when the night was late"), or by Postgate's suggestion (see *l.* 1 note). This removes the first two objections, but the two latter remain, and there can be little doubt that Guyet was right.

1. HESTERNA O (see introd. note). MEA LUX N: *modo lux* FLDV. *mea lux* gives satisfactory sense; and *modo* may perhaps be explained as a gloss on *hesterna* which has crept into the text: e.g. some reader, puzzled by the inconsistency between *hesterna* (*l.* 1) and *l.* 42, wrote *modo* on the margin to indicate that *hesterna* must not be taken too literally. Postgate holding that there is an element of truth in *modo*, reads *hesterno modo cum potu sub nocte vagarer*: this reading has the advantage of removing the first two objections raised (introd. note) against regarding 1–42 as one elegy; it also meets the fourth objection (change of person, see introd. note). The poet is represented as wandering about in the small hours of the morning still under the influence of the drinking bout of the preceding day (*hesterno potu*). But it is hard to account for *mea lux* N and *lux* FLDV, and the third objection (see introd. note) remains unanswered.

5. RETINERE a poetical variation for *tenere*: cf. Lucr. IV. 414, *terrarum milia multa | quae variae retinent gentes.*

7. SED emphasizes their unusual appearance. Sc. *pueri erant sed nudi.*

8. IAM N. "by now" Propertius is a familiar object to the Loves. *nam* FLDV is less forcible.

9. LOCAVIT. "delivered over to us." Sc. *corripiendum.* Cf. Plaut. Aul. III. 6, 32, *tu idem optimum est loces efferendum; nam credo mortuus est.*

15. SIDONIAE. "of Sidonian purple." MITRAE, a snood confining the hair, not worn by respectable women. Cf. *mitras meretricum*, Serv. ad Aen. IX. 616. Iuv. 3, 66.

16. GRAVES. "heavy with sleep." Cf. Cic. post. Red. 13, *vini somni stupri plenus, madenti coma, composito capillo, gravibus oculis.*

17. ARABUM DE GRAMINE. "Spices of Arabia." Cf. Tib. IV. 2, 17, *metit quicquid bene olentibus arvis | cultor odoratae dives Arabs segetis.*

21. MI . . . DIXERUNT (Heinsius): *me . . . duxerunt* O. "And so they cast my clothes about me once again and said." There has been no mention of Propertius having been stripped by his captors, and the line is not therefore wholly satisfactory. It is possible that a couplet further describing the Loves' treatment of their captive has dropped out after *l.* 10. But the reading of O is still more unsatisfactory: (1) after *duxerunt* the speech *i nunc!* is most abrupt. (2) *rursus* is most naturally taken with *duxerunt*, with the result that

iniecto amictu is left more obscure than ever. W. Fischer conjectured *in tectum duxerunt rursus amicae*. This removes all difficulty about *iniecto amictu*, but leaves the pentameter most abrupt: further, the change involved in the correction is very considerable: *iniecto amictu* is not a very probable corruption of *in tectum amicae*. I therefore on the whole prefer to accept the correction of Heinsius.

XXIXa

23–42. "It was now morning, and I desired to see whether Cynthia lay alone. Alone she was, and never saw I her more fair. She turned on me and reproached me with my lack of faith, and since that night she has never proved kind."

26. NARRATUM SOMNIA VESTAE. "to tell her dream to Vesta." Cynthia is represented as having been alarmed by some ill-omened dream, and having laid the dream before Vesta either to get some interpretation of it or to avert the omen. Cf. Soph. El. 424, *τοιαῦτα τοῦ παρόντος, ἡνίχ' Ἡλίῳ | δείκνυσι τοὔναρ ἔκλυον ἐξηγουμένου*, Eur. Iph. Taur. 42, *ἃ καινὰ δ' ἥκει νὺξ φέρουσα φάσματα | λέξω πρὸς αἰθέρ' εἴ τι δὴ τόδ' ἐστ' ἄκος*.

31. QUID DV. "What! you that spy on your mistress, do you think, etc.?" NFL give *quod*, which is retained by Prof. Phillimore. But its retention involves a very harsh ellipse; we shall have to supply some such word as *venis* with *speculator*; sc. "In that you come to spy upon your mistress, do you think, etc.?" The ellipse is both unparalleled and unnatural. The alternative is to read *quo* S, to which the reading of NFL leaves some support. We must then place a mark of interrogation after *amicae*: "To what end do you spy upon your mistress?" For the ellipse of the verb after *quo*, cf. Ov. Am. III. 7, 49, *quo mihi fortunae tantum? quo regna sine usu*.

36. VOLUTANTIS L. sensu obsceno. NF give the meaningless *voluntatis*, DV the possible *voluptatis*. But *voluntatis* is more likely to be a corruption of *volutantis* than of *voluptatis*.

NEC IACUISSE DUOS is dependent on *apparet signum* to be supplied from what has preceded.

38. NOTUS. "the well-known sign, when adultery has been committed." *natus* (Dousa pater) though not necessary, is a neat correction, which may be right.

41. CUSTODE NL: *custodis* F: *custos* DV. RELUDOR N: *recludor* DV: *rector* FL. From these remarkable variations it is hard to extract any reading such as to inspire confidence. It is conceivable that the reading of N, *custode reludor*, may be right. The case for its retention may be stated as follows: *reludo*, though rare, is found in the sense "banter, jeer at" (cf. Manil. V. 170, *sibi ipse reludat*). Analogy for the passive use of *reludo* may be found in the passive use of *illudo*, which also governs a dative: cf. Cic. Lael. 26, 99, *quid autem turpius quam illudi?* The sense here would be, "I am mocked by her that kept her love so pure." For the abl. of agent without a preposition cf. I. 13, 13, note. The difficulty of the abl. and the rarity of *reludo* together with the variants of the other MSS. make it probable that N is corrupt. Against the reading *custode* is the possibility of *custos* being right. In that case some emendation of the verb will be needed. Palmer suggested *deludor*, which would in some measure account for the variant *custode*. The sense would be:

"So was I tricked that sought to spy upon so pure a love." Against *deludor* is the obvious objection that all the good MSS. are agreed in making the verb begin with *re :* and the same objection applies to *eludor* (Burmann). There is perhaps more to be said for *retrudor* (Postgate). But the problem admits of no certain solution.

42. NOX, the necessary correction of ς for *non* O. The only possible meaning which could be given to the reading of O is: "Thenceforward I held her blest, and no more of no account." i.e. I ceased to look upon her as faithless. This would remove all difficulty about the contradiction involved by *hesterna* (*l.* 1), but the sense is exceedingly awkward; *felix* is hardly a natural epithet in this context, and scarcely forms a suitable antithesis to *non nulla*, "not of no account."

XXX

The difficulty of this elegy is very considerable, if we accept the order of lines given us by the MSS. The solution of the problem turns on the question whether 19–22 belong to this poem or to the place assigned them in this poem. If they be accepted two views are possible. (1) Propertius addresses himself. The course of his love has been far from smooth, he has been criticized severely for his disreputable attachment, and has contemplated flight, nay even military service in the East, if so he may only escape from his affliction. But no man may escape from Love; Love is everywhere. Let the severe frown on our merrymaking: their ears are dull, the flute is the sound for lovers. Dost thou *now* (*nunc tu dure, l.* 19) make ready to fly to Eastern lands, there to wage war against the enemies of Rome? No! Why should I be ashamed of living with one love and one love only? To dwell with thee, Cynthia, on the slopes of Helicon is all my heart's desire. (2) The alternative view is to regard the elegy as addressed to Cynthia. She is going to the East with a rival lover, a soldier. But true love will follow her, wherever she goes. Why should she fear the censure of the severe? the flute is the sound for lovers (i.e. let her remain and enjoy life with Propertius). Dost thou *now* (*nunc tu dura*) make ready to fly to Eastern lands and take part in war against the enemies of Rome? Why should I be ashamed of living in happiness with *one* mistress only, with thee Cynthia alone. (i.e. he has been faithless in the past; he will never be so in the future). Life with thee on the slopes of Helicon is all my heart's desire. But against either of these interpretations it may reasonably be objected that *ll.* 19–22 suit their context exceedingly ill. *una me pudeat contentum vivere amica*? (23) and *mi nemo obiciat* (25) seem most naturally to refer to the accusations brought by the *duri senes* and follow far more naturally on 13–18 than upon 19–22. Further 21, 22 do not naturally apply to a *foreign*, but rather to a *civil* war. It is *possible* to regard *communes penates* as "gods common to either party" (cf. Verg. A. XII. 118): the reference would then be to fighting on the debatable frontier lands: but the phrase is harsh and the allusion far-fetched. The simplest remedy is on the whole with Housman (following Carutti) to transpose 19, 20 to the opening of the elegy, and to bracket 21, 22 as interpolated. It is not improbable that, as Prof. Housman suggests, 21, 22 belong to I. 22, q.v.

The question still remains as to whether the poem is addressed by

the poet to himself or to Cynthia. In support of the latter view is the fact that in *l.* 19 all the better MSS. (except N, whose reading is hopelessly corrupt) give *dura*. However if we examine the sense more closely the weakness of this view will be apparent. (1) Why should Cynthia fear the censure of the severe? Cynthia, being a *meretrix*, had nothing of this kind to dread. Her connexion with Propertius was in no way dishonourable to her, considering her profession. (2) *una me pudeat contentum vivere amica* is, if the poem be addressed to Cynthia, most obscure. (3) A final and conclusive objection is, that on this theory Cynthia is not flying from Love in the abstract, but from the love of Propertius in particular. Now the language of the poem clearly describes one who tries to free himself from the bonds of love, not merely one whose affections are transferred from one object to another.

We are driven, therefore, to conclude that the poet addresses not his mistress, but himself.

19. NUNC TU DURE PARAS $\mathcal{S}$: *nunc tu dura paras* DVLF (*tu* om. F): *non tamen immerito* N. Rothstein defends N, placing an exclamation mark after *immerito*: *ire* will then be an exclamatory infinitive. "Yet I have deserved it all! To think that I should go," etc. For the omission of the subject (*me*), cf. Ter. Andria, 870, *tantum laborem capere ob talem filium!* This is sufficiently harsh and abrupt if the couplet be retained in its usual position. With the transposition it becomes impossible. The corruption probably arose from a slip on the part of the scribe. The initial confusion between $\overline{nc}$ *tu* = *nunc tu*, and $n\bar{o}$ $t\bar{n}$ = *non tamen* would, as Housman points out, have been easy enough. The further corruption *immerito* must have followed through a reminiscence of II. 6, 35 or III. 19, 27. Further, if we look upon *non tamen immerito* as the true reading, we can only regard the reading of FLDV as a deliberate interpolation. The superiority of N over its fellow MSS. is not so great as to warrant such a supposition. *dura*, the reading of FLDV, must be rejected for DURE $\mathcal{S}$, since as we have seen, the poem is *not* addressed to Cynthia. *nunc* gives perfectly satisfactory sense; the widely adopted correction of Scaliger, *num*, is in no way necessary.

PHRYGIAS UNDAS. The Hellespont and Propontis.

20. HYRCANI MARIS. The Caspian. There is no reason to suppose that Propertius refers to any warlike project, if 21, 22 are to be rejected as interpolated. Hertzberg suggested that there was a reference to the alliance concluded between Rome and Polemo of Pontus 26 B.C., and that this same alliance was concluded with a view to operations against frontier tribes of the far East. This conjecture is perhaps over ingenious. It is probable that Propertius had contemplated travel in the East as a cure for his passion, and that the reference to the Caspian is merely a poetical exaggeration. NAUTA (Hertzberg): *nota* O. *nota* is impossible. The Caspian Sea was not *well-known* to Romans. Hertzberg's conjecture is simple and satisfactory; though Lachmann's suggestion, *nuda*, is not impossible.

21, 22. See introd. note. SPARGEREQUE DVFL: *spargere et* N. *spargereque* would be impossible in Ovid or Vergil, but that is no proof of its impossibility in Propertius. *spargere et* is perhaps the correction of a scribe influenced by the Ovidian practice. Cf. III. 21, 13, *iungiteque extremo*. Tib. I. 3, 34, *reddereque antiquo*.

For the whole of *l.* 21 cf. Verg. A. IV. 21, *sparsos fraterna caede penates.*

1. Cf. Verg. E. II. 60, *quem fugis a demens?*

3. NON SI. Sc. *non est fuga si.*

4. PERSEI ALA. When Perseus set out to slay Medusa, the nymphs gave him winged sandals, like the *talaria* of Mercury, to bear him through the air. Paus. III. 17, 3.

5. TALARIBUS. Cf. Il. 24, 339, *ὡς ἔφατ' οὐδ' ἀπίθησε διάκτορος Ἀργειφόντης. | αὐτίκ' ἔπειθ' ὑπὸ ποσσὶν ἐδήσατο καλὰ πέδιλα | ἀμβρόσια χρύσεια, τά μιν φέρον ἠμὲν ἐφ' ὑγρήν | ἠδ' ἐπ' ἀπείρονα γαῖαν ἅμα πνοιῇς ἀνέμοιο.*

7. Cf. I, 1, 3, *tum mihi constantis deiecit lumina fastus | et caput impositis pressit Amor pedibus.*

8. IPSA. So Beroaldus for *ipse* O, which lacks point. *ipsa* gives admirable sense, sc. "even on necks that were free."

9, 10. Cf. I. 1, 3.

12. PRAESENTES. "quick to follow on the offence." Cf. Tac. A. I. 38, *praesens supplicium.*

13. The thought changes rather abruptly and Propertius turns to address Cynthia. Cf. Cat. 5, *vivamus, mea Lesbia, atque amemus, | rumoresque senum severiorum | omnes unius aestimemus assis.*

15. ONERANTUR O is not quite as vigorous as *onerentur* ς, but yields excellent sense; it gives the reason for the accusations of the *senes duri* of *l.* 13.

17, 18. Cf. Hyg. F. 165, *Minerva tibias dicitur prima ex osse cervino fecisse et ad epulum deorum cantatum venisse. Iuno et Venus cum eam irriderent, quod et caesia erat et buccas inflaret, foeda visa et in cantu irrisa in Idam silvam ad fontem venit ibique cantans in aqua se aspexit et vidit merito irrisam, unde tibias ibi abiecit.* Here Propertius makes the Maeander the stream into which Minerva threw the flute. In connexion with this it may be noticed that Marsyas picked up the rejected flute: he is connected with the Maeander by its tributary stream the Marsyas, which sprang from his tears (cf. Her. VII.26; Ov. Met. VI. 382).

23. UNA . . . AMICA. Propertius refers to the censure of the *senes duri* of *l.* 13. "If I live with but one mistress, who can blame me, if I rejoice thereat. If there be any blame attaching to such a union, Love my conqueror must bear the blame": i.e. it would be different if I lived a life of promiscuous love; but I do not, I am faithful to one mistress. (*unum*, Baehrens, anticipating *l.* 32, gives good sense but the tautology thus involved is a strong argument against it.)

26. RORIDA occurs only here, IV. 4. 48, and Apuleius, Met. 4, p. 150.

27. SORORES. The Muses.

29. SEMELA. Abl. with *combustus.* "How he burned with passion for Semele." Cf. II. 3, 33, *hac ego nunc mirer si flagret nostra juventus.* Semele, daughter of Cadmus, was beloved by Zeus, and bore Dionysus to him.

Io. accus. with *deperditus.* Cf. Cat. 35, 12, *illum deperit impotente amore.* For the declension of nouns such as Io cf. Servius ad. Aen. VII. 324, (*luctificam Allecto*) *huius declinationis tres tantum casus usurpamus, genetivum, nominativum, et accusativum.* For the change of mood from the abnormal indicative *ut est deperditus* to the normal subjunctive *volarit* cf. III. 5. 25–27, *terrae libeat perdiscere mores, | quis deus hanc mundi temperet arte domum, | qua venit exoriens, qua deficit,* etc.

30. AVIS. Propertius follows the form of the Ganymede legend which makes the eagle not the messenger of Zeus, but Zeus himself.

31. Cf. Anth. Pal. V. 100, *εἰδείη καὶ Ζῆνα καὶ Ἅιδα τόν τε θαλάσσης | σκηπτοῦχον μαλερῶν δοῦλον ἐόντα πόθων· | εἰ δὲ θεοὶ τοιοίδε, θεοῖς δ' ἐνέπουσιν ἔπεσθαι | ἀνθρώπους, τὶ θεῶν ἔργα μαθὼν ἀδικῶ;*

33. REVERENTIA MOVERIS ORA. "thou shalt not vex the demure faces of the Muses." There is no parallel for this use of *reverens= verecundus;* elsewhere it always means "respectful," "reverential": but the transition to the present meaning is slight and the line is probably free from corruption. Propertius argues "you need not be afraid that your presence will put the modest Muses to the blush: they are no strangers to love."

35. SI TAMEN. Sc. if the story be truo that *despite* their virginity one of them, etc. The legend to which Propertius refers is recorded by Ap. Rhod. I. 23, *πρῶτα νυν Ὀρφῆος μνησώμεθα τὸν ῥά ποτ' αὐτὴ | Καλλιόπη Θρήικι φατίζεται εὐνηθεῖσα | Οἰάγρῳ σκοπιῆς Πιμπληίδος ἄγχι τεκέσθαι.* Tz. ad Lyc. *αἱ Μοῦσαι τῇ πρὸς Ἀφροδίτην ὀργῇ φερόμεναι, διότι πολλὰς αὐτῶν εἰς ἔρωτα κινήσασα ἐποίησεν ἀνδράσι μιγῆναι καὶ τεκεῖν οἷον Καλλιόπην ἐξ Οἰάγρου τεκεῖν Ὀρφέα καὶ Κυμόθωνα, Τερψιχόρην ἐκ Στρύμονος Ῥῆσον, Κλείω δ' ἐκ Μάγνητος Λίνον, τὸν ἐρώμενον αὐτῆς Ἀδωνιν ἀπέκτειναν.* Apollod. I. 14, *Καλλίοπης μὲν οὖν καὶ Οἰάγρου, κατ' ἐπίκλησιν δὲ Ἀπόλλωνος Λίνος καὶ Ὀρφεύς* ("reputedly the sons of Apollo"). This passage suggests that *Oeagri figura* means "by one that bore the form of Oeagrus," i.e. Linus and Orpheus were not only "reputedly" but really the sons of Apollo, who is represented as having taken the shape of Oeagrus.

BISTONIIS. "Thracian." The Bistones were a people of South Thrace near Abdera, cf. Plin. IV. 42.

37. "Here when they shall place thee in their midst, and Bacchus stands among them with the thyrsus of song, then will I suffer the holy ivyberries to hang about my head, for without thee my wit availeth nought." He supposes Cynthia to be admitted to the choir of Muses; "then," he says, "shall I be seized with true poetic fire, for thou alone canst inspire me."

TE *S* is a necessary correction for *me* O, since the latter makes the last line of the poem absolutely pointless. This difficulty may be met by reading *eris* (Rossberg) for *erit*, *te* (40) will then refer to Bacchus. But the conclusion is far more forcible if *te* refer to Cynthia.

38. BACCHUS not Apollo is here represented as the God of poetry. He was nursed by the Muses (cf. Hom. Il.VI.132) and is called Μουσαγέτης in a Greek votive inscription (cf. Roscher, I. 1082). In Roman poetry he frequently appears as the patron and inspirer of poets. Cf. IV. 1. 62, *mi folia ex hedera porrige, Bacche, tua.* Hor. E. II. 2, 77, *scriptorum chorus omnis amat nemus et fugit urbem, | rite cliens Bacchi somno gaudentis et umbra.*

DOCTA CUSPIDE. "the wand of song." Sc. the thyrsus with the blow of which Bacchus inspires his votaries. Cf. Ov. Ars. Am. III. 710, *thyrso concita Baccha.* Lucr. I. 922, *acri | percussit thyrso laudis spes magna meum cor | et simul incussit suavem mi in pectus amorem | Musarum.*

CORYMBOS. Clusters of ivyberries sacred to Bacchus. Cf. III. 17, 29, *candida laxatis onerato colla racemis,* where they are worn by Bacchus himself. IV. 6, 3, *Philetaeis corymbis,* where they are the ornament of a poet.

CAPITI. abl. Cf. Cat. 68, 124.

XXXI

Propertius excuses himself for his tardiness in visiting Cynthia on the ground that he has been present at the opening of the new porticus or colonnades surrounding the temple of Apollo on the Palatine. This temple was begun 36 B.C. (cf. Dio. LIII. 1, 3) and dedicated Oct. 9, 28 B.C. (cf. Kal. Ant.). This gives us some clue as to the date of the poem, although, as Rothstein points out, we cannot be certain that the official *dedication* coincided with the *opening* to the general public, or even that the *porticus* were completed at the time when the temple was finished (cf. Suet. Oct. 29 *porticus addidit*). On the other hand from the detailed description of the temple itself—the only minute description of it in ancient literature—it would certainly seem that not only the *porticus*, but the temple also was a novel sight We are, therefore, justified in dating this elegy towards the close of 28 B.C. or at least early in 27 B.C. For the transposition of *ll.* 5–8 to the end of the elegy *vide infra ad loc.*

1. AUREA. Cf. IV. 1, 5, *fictilibus crevere deis haec aurea templa.* Verg. Aen. VIII. 347, *Capitolia . . . aurea nunc, olim silvestribus horrida dumis.*

2. PORTICUS. There was however more than one : cf. Mon. Anc. 19, *templum Apollinis cum porticibus in Palatio feci.* Attached to these precincts of the temple was the Palatine library: cf. Dio. 53, 1, τό τε Ἀπολλώνιον τὸ ἐν τῷ Παλατίῳ καὶ τὸ τεμένισμα τὸ περὶ αὐτὸ τάς τε ἀποθήκας τῶν βιβλίων ἐξεποίησε.

3. TANTA ERAT IN SPECIEM. "so vast was it to view." He records in these words his astonishment and wonder, the causes of his delay. DIGESTA, "laid out." Cf. Stat. Silv. III. 5, 90, *templaque et innumeris spatia interstincta columnis.* POENIS, "of Punic, Numidian marble"; a yellow marble veined with red, now styled "giallo antico." Cf. Plin. XXXVI. 49.

For this and the following line, cf. Ov. Trist. III. 1, 60, *ducor ad intonsi candida templa dei,* | *signa peregrinis* (sc. *Poenis*) *ubi sunt alterna columnis,* | *Belides et stricto barbarus ense pater.*

4. From the above passage of Ovid (cf. also A. A. I. 74) we learn that not only were there statues of the fifty daughters of Danaus, but also one of their father. Cf. also Acron. ap. Schol. Pers. 2, 56, *contra eas sub divo totidem equestres* (sc. *effigies*) *filiorum Aegypti*, showing that opposite them stood statues of their victims, the fifty sons of Aegyptus. For the legend of the daughters of Danaus cf. Hor. Od. III. 11, 26–52.

FEMINA is here and here only used as an adjective. Cf. Cat. 68, 46, *charta anus.* Ov. Fast. III. 582, *incola turba.*

9. MEDIUM. In the midst of the *porticus.*

10. ORTYGIA. Cf. Hom. Od. XV. 404, Ὀρτυγίης καθύπερθεν, ὅθι τροπαὶ ἠελίοιο. A mythical island, later identified with Delos. Cf. Strabo, X. 486.

11. ET DUO (Hertzberg): *et quo* O: *in quo* ς: *in quo* gives good sense but *duo* is more likely to have been corrupted to *quo* than *in* to *et. et duo* implies that there were two chariots as acroteria, one at each end of the temple.

12. LIBYCI DENTIS. Ivory. The scenes of the folding doors commemorate the power of Apollo.

13. GALLOS. In 278 the Gauls under Brennus attempted to sack the temple of Delphi, but were driven off by a thunderstorm and earth-

quake and a vision of armed men. Cf. Paus. I. 4, 4, *κεραυνοὶ ἐφέροντο ἐς τοὺς Γαλάτας καὶ ἀπορραγεῖσαι πέτραι τοῦ Παρνασσοῦ, δείματά τε ἄνδρες ἐφίσταντο ὁπλῖται τοῖς βαρβάροις.* Cf. also III. 13, 51–54, note.

14. TANTALIDOS. Niobe, cf. II. 20, 7. MAEREBAT. "portrayed in sorrowful wise." Cf. I. 9, 10, *aut Amphioniae moenia flere lyrae.* FUNERA, lit. the deaths afflicting Niobe. Tr. "losses," cf. IV. 1*a*, 97, *fatales pueri duo funera matris avarae.*

15. DEINDE. "finally." It is not clear whether these statues and the altar are to be regarded as standing within or in front of the temple. Cf. Aesch. Suppl. 493, *βώμους προνάους.* Ov. Tr. IV. 4,73, *aram | quae stabat geminas ante cruenta fores.* The fact that the mention of the statues follows the description of the doors points to the first alternative.

16. PYTHIUS, the famous Apollo Citharoedus of Scopas, cf. Plin. XXXVI. 25.

Rothstein holds that these three statues were on the pediment and that there is no allusion to the statue of Scopas. But if the poet referred to the statues of the pediment he would surely have dealt with them immediately after the Acroteria, and not have broken up the natural sequence of description by introducing the reliefs on the *valvae.*

5–8. I have followed the elder Dousa in making these lines form the conclusion of the elegy. If the order of the MSS. be followed, there is no subject for *visus.* We must *either* supply *Phoebus* from *Phoebo,* which is harsh and barely possible, *or* emend. Hoeufft conjectured *hic Phoebus Phoebo*; but how then account for *equidem?* Markland suggested *quidam* for *equidem*: the sense thus given is unsatisfactory: *quidam* could only stand, if we could suppose the statue to have represented Augustus himself in the garb of Apollo. Such a statue existed in the Palatine library attached to the *porticus* here described, but that statue was of *bronze*: (cf. Acr. ad Hor. Ep. I. 3, 17). Neither of these corrections therefore can stand. Further, although it is possible enough that there were two statues of Apollo attached to the temple, if 5–8 allude to a different statue to that in 15, 16 (as they must do if retained in their original position), we should yet have expected Propertius to be more precise in his description and to have indicated the respective positions of the two statues. If, on the other hand, we accept Dousa's transposition, all difficulty vanishes. The poet conducts us in due order from the outside to the interior of the temple, where stands the altar and the statue of the god. Further, *hic* will be the pronoun and refer to *Pythius,* forming the subject of *visus.* The only objection that can be raised to this transposition is that the description of Myron's cattle forms a somewhat weak close: I should prefer to call it a *quiet* rather than a *weak* ending. In any case, transposition or no transposition, the poem closes abruptly and Perreius may be right in holding that the poem is but a fragment, the conclusion being lost.

5. EQUIDEM is here used with the third person. The use is rare but not unparallelled. Cf. Varro. R. R. I. 5, *equidem innumerabiles mihi videntur.* Pers. 1. 110, *per me equidem sint omnia . . . alba.* The etymology of the word is uncertain: its general association with the first personal pronoun in Cicero and other good authors points to the fact, that to Roman writers the first syllable suggested *ego.* But there are even more striking instances of its use with the third person than those quoted above: e.g. Sall. C. 52, 16, *vanum equidem hoc consilium*

est. The prefix *ĕ* is probably the interjectional prefix found in *edepol, ecastor*, or perhaps the pronominal prefix found in *enos* (cf. Lindsay. Lat. Gram.).

6. HIARE. "to chant with open mouth to the accompaniment of the silent lyre (of stone)." Cf. III. 3, 3, *reges, Alba, tuos et regum facta tuorum, | tantum operis, nervis hiscere posse meis.* Pers. 5, 3, *fabula seu maesto ponatur hianda tragoedo.*

7. MYRONIS. Myron, an Attic sculptor (*flor.* 430), famed in particular for his statues of animals. Cf. Plin. 34, 57, *Myronem Eleutheris natum bucula maxime nobilitavit.* Petr. 88, *M. qui paene animas hominum ferarumque aere comprehenderet.* STETERANT, "had taken their stand," i.e. had been placed.

8. ARTIFICIS O, agrees with *Myronis*, "the artist." *artifices* is a simple correction, generally adopted. It may be right, though it can hardly be said to be necessary. It will mean "artificial." Cf. Pers. 5, 40, *artificemque tuo ducit sub pollice vultum.*

XXXII

All the MSS. unite this elegy to the preceding: but there is no connexion of thought between the two. Even if we could suppose that *hoc—loco* (7) referred to the newly-opened *porticus* this would not justify us in regarding the two elegies as one. The subject and tone of the two are entirely different, and they have absolutely nothing in common. Propertius opens with complaints of Cynthia's perfidy, but gradually modifies his attitude: he protests against the extent and frequency of her lapses, but sets up no high moral standard, and makes no large demands on her (*non me crimina parva movent*). Ever since the passing of the golden age, chastity has been a rare virtue both in gods and men. How then can he be severe upon her conduct?

1. The opening of the elegy is somewhat abrupt, but there is no need to suppose with Perreius, Baehrens, and others that the opening is lost, nor yet to adopt the ingenious transposition of Housman, who places 7, 8 at the beginning of the poem. He thus provides a smoother opening, although it involves the change of *cum* in *l.* 9 to *cur* (Baehrens). The MSS. order will however yield very satisfactory sense. The argument is as follows: 1–20, "Who sees you, falls and sins. You argue therefore, that he who sees you not will not desire you. Therefore you seek lovers outside Rome. They fall victims to your charms, while you assume that, since I do not see you, I do not desire you. But you do not deceive me. I am too wise in the ways of love."

2. LUMINA CRIMEN HABENT (cod. Vat. 3188): *crimina lumen habent* O. The reading of O might conceivably mean "your errors are exposed, revealed," but it is next to impossible to explain *facti*. Some change is necessary. *lumina crimen facti habent*, "the eyes must bear the blame for the sins of love." The words are a fuller version of *qui videt, is peccat.* For *crimen facti*, cf. Juv. 13, 209, *scelus intra se tacitum qui cogitat ullum | facti crimen habet.* (*crimina lumen habet* ς might bear the same meaning, but the singular *lumen* is awkward.)

3. NAM QUID. "else why?" PRAENESTI, locative.

DUBIAS SORTES. The ambiguous answers of the oracle of *Fortuna primigenia* at Praeneste: cf. Cic. de Div. II. 85, *fani pulcritudo et vetustas Praenestinarum etiam nunc sortium retinet nomen, atque id*

in vulgus ; quis enim magistratus aut quis vir illustrior utitur sortibus ? ceteris vero in locis sortes plane refrixerunt. Praeneste (the modern Palestrina) lies some twenty miles due East of Rome. It is possible that in *dubias* we have a *double entendre*. The *sortes* are (1) ambiguous after the manner of oracles, (2) doubtful in the sense that they are a mere pretext on the part of Cynthia.

4. AEAEI MOENIA TELEGONI. Tusculum, said to have been founded by Telegonus, the son of Ulysses and Circe: cf. Hor. Od. III. 29, 8, *Telegoni iuga parricidae. Aeaei*, because Aeaea was the home of his mother Circe. Cf. Hom. Od. X. 135.

5. CUR TUA TE (Baehrens): *curva te* N: *cur vatem* FLDV. *cur vatem* is retained by Palmer and others, but the introduction of a *vates*, a "seer," "sorcerer," who is brought to Tibur to be consulted by Cynthia, is wholly irrelevant. Of the various emendations I rather prefer Baehrens, but there is little or nothing to choose between *cur tua te*, *curnam te* (Housman), and *cur nocte* (Postgate), all of which are very close to the MSS. (*nocte*: *v* and *n* are often confused, while the *o* and *c* may have coalesced into an *a*). I had conjectured *vae te !* and this receives some slight support from the fact that Cod. Vossianus 82 (at
vatem
Leyden) has *cur ve te Herculeum* (I am indebted to Mr. O. L. Richmond for this information); but *vae te !* "out upon you!" is perhaps over-violent for the context. (For *vae te* ! cf. Plaut. As. II. 4, 75; Sen. Apocol. 4.) (*cur autem* (Phillimore) is perhaps closest of all to O, but it is impossible to find any satisfactory sense for *autem*. *curve te in* (ed. Ald.) is an ugly correction, with little probability. To reject it as unmetrical (cf. Paley) is perhaps to go too far, in view of lines such at 25, 9, *at me ab amore tuo, etc.*)

HERCULEUM TIBUR. At Tibur (Tivoli) was a temple of *Hercules victor*, cf. IV. 7, 81. For Cynthia's connexion with Tibur, cf. III. 16, 2; IV. 7, 85.

6 TE VIA DICIT ANUM N (*ducit* FLDV). "why so oft does the Appian Way speak of you as an old woman ?" (A similar sense, though less vigorous, is given by *ducit*, "conducts you as an old woman.") The sense is unsatisfactory, though perhaps not impossible. We must suppose (1) with Hertzberg, that Cynthia goes to some secret *rendezvous* on the Appian road disguised as an old woman, or (2) that we have a rude taunt at Cynthia's fading charms: cf.18, 20, *ipsa anus haud longa curva futura die.*

But (1) is obscure, and (2) hardly suits the context of the poem. The line is probably corrupt, but there is no certain correction. *anus* $\bar{s}$ is possible. *Appia via anus* = "the ancient Appian Way," cf. *charta anus*, Cat. 68, 46, and 78, 10. The *via Appia* was the oldest of Roman roads, having been built by Appius Claudius Caecus 312 B.C. But this use of *anus* is colloquial and hardly suited for elegiac poetry. *Lanuvium* (Jortin) is more probable. It is ably defended by Housman ("*la* was lost in *ia*: *uianuuium* suggested *uia anum*, and *ducit* was thrown in for the metre"). With *Lanuvium* we must suppose that Cynthia went to meet a lover at Lanuvium (cf. IV. 8, 15, *huc* (sc. *Lanuvium*) *mea detonsis avecta est Cynthia mannis :* | *causa fuit Iuno, sed mage causa Venus.* Indeed even if *Lanuvium* be rejected the reference may be to *Lanuvium*, though it is equally possible that *Aricia* is meant (cf. 9, 10). Both towns lay on the Appian road at no great distance from Rome.

7. HOC LOCO. Rome. QUODCUMQUE, cogn. acc. after *vacabis*, "in all your leisure moments." The sense is, "would you remained at Rome: but public rumour, that tells me of your doings at Aricia, forbids me to put any trust in you."

9, 10. The allusion is clearly to the temple of Diana at Aricia, now called Nemi, from the *Nemus Dianae* here mentioned. For the prominence of the torch in this cult, cf. Ov. Fast. III. 263, *vallis Aricinae silva praecinctus opaca | est lacus antiqua religione sacer . . . saepe potens voti frontem redimita coronis | femina lucentes portat ab urbe faces.* Like many other temples it was probably a place of assignation. Cf. 19, 10, note.

11. POMPEIA PORTICUS. Cf. IV. 8, 75. This colonnade was built 55 B.C. and stood near the theatre of Pompey in the Campus Martius. It is frequently mentioned by Ovid as a fashionable rendezvous. Cf. Ars. Am. I. 67, 491; III. 387.

12. AULAEIS ATTALICIS, curtains of cloth of gold. Cf. 13*a*, 22, note.

13. "The avenue planted with many a plane tree rising trimly on either side." The reference is to the avenued gardens attached to the *porticus Pompeia*. Cf. Mart. II. 14, 10, *Pompei dona nemusque duplex.* The same poet (III. 19) speaking of the Hecatostylon, adjoining the *p. Pompeia*, specifically mentions planes (*exornant fictae qua platanona ferae*).

14. SOPITO MARONE must refer to a reclining statue of Maro, which served as a fountain. Statues of Silenus also served this purpose. Lucr. VI. 1264, *corpora Silanos ad aquarum strata iacebant.* For a similar sleeping statue, cf. Anth. Pal. IX. 826, Τὸν Βρομίου Σάτυρον τεχνήσατο δαιδαλέη χείρ | μούνη θεσπεσίως πνεῦμα βαλοῦσα λίθῳ· | εἰμὶ δὲ ταῖς Νύμφαισιν ὁμέψιος, ἀντὶ δὲ τοῦ πρὶν | πορφυρέου μέθυος λαρὸν ὕδωρ προχέω. | εὕκηλον δ'ἔθυνε φέρων πόδα, μὴ τάχα κοῦρον | κινήσῃς ἁπαλῷ κώματι θελγόμενον. *Maro* appears frequently as a companion of Bacchus or the Satyrs. According to some he was the son of Dionysus (cf. Eur. Cycl. 141), according to others the son of Silenus (cf. Nonnus. Dion. XIV. 96).

15, 16. These lines fit the construction of 11–14 somewhat ill. In place of a noun such as *porticus, ordo, flumina*, we have the whole clause *cum . . . recondit.* Two interpretations are possible. (1) Rothstein holds that at a blast from the horn (*subito ore*) carried by a Triton, the fountains ceased to play. There is however no very clear evidence to support this view. All that Rothstein can be said to do is to show the possibility of such a contrivance in ancient Rome: cf. Suet. Cl. 21 (*exciente bucina Tritone argenteo qui e medio lacu per machinam emerserat*), Lucian Hipp. 8 (ὡρῶν δήλωσις δι' ὕδατος καὶ μυκήματος), Aetna, 294 (a corrupt passage), and Vitr. IX. 9, where the mechanical sound of trumpets is mentioned. For the function of the Triton's horn, Rothstein cites Ov. Met. I. 333, *caeruleum Tritona vocat conchaeque sonanti | inspirare iubet fluctusque et flumina signo | iam revocare dato.* On this view, which is not devoid of possibility, the sense will be, "Little you care (*sordet*) when, as the waters of the Nymphs babble through all the city, with sudden trumpet blast Triton recalls their streams." (2) The alternative view is to suppose that the water of the fountain ran off through the open mouth of a Triton: *subito* will then express the sudden plunge of the water into the channel provided for it. This interpretation is simple, but *cum* is awkward: we require a conjunction of place rather than of time. Rothstein's view

avoids this difficulty since he makes *cum—recondit* refer to *one single and remarkable act*. Therefore on the whole I prefer his interpretation.

TOTA URBE, a poetical exaggeration: the sound of the water is heard far and wide.

NYMPHIS must in either case describe a fountain adorned with statues of nymphs.

20. INERS. "clumsily," "without skill": the original sense of the word. Cf. Cic. Fin. II. 34, 115, and Hor. A. P. 445, *versus inertes*.

21. DE ME MINUS EST. "it matters little as far as I am concerned." Cf. Mart. I. 19, 5, *de nobis facile est*.

22. QUANTA MERETUR N, sc. *esse*: or more logically we might translate "as much as is deserved"; but the passive use of *mereo* seems to be confined to the participle. *mereris* FLDV can only be translated on the assumption that *quanta* is a neuter plural. But after *iactura tanta* this is so harsh as to be impossible.

23. DE TE NOSTRA ME LAEDIT AD AURES O (*me ledet* DV). The juxtaposition of *nostra* and *me* is awkward, as is the phrase *me laedit ad aures*. Even if with Rothstein we take *me laedit!* parenthetically, and supply *fuit* to *ad aures*, we only exchange one harshness for another. *nostras maledixit* (Schneidewin) is the least unsatisfactory emendation, but can hardly be regarded as very probable. I therefore retain the reading of O. Tr. "of late a rumour concerning thee, that art mine, wounded mine ears." (*nostras* ς is wholly superfluous, unless we accept Schneidewin's emendation.)

25–30. "But you need set no store by this unfriendly talk, your faults are not very serious (e.g. you have not committed murder), they are faults which the age really condones." Propertius relents somewhat and merely urges her to set some limits to her infidelity. This is simpler than to suppose with Lachmann that in 25, 26 Propertius apostrophises himself, and then in 27 returns to address Cynthia. (Postgate gives 25, 26 to Cynthia, 27–30 to Propertius, 31–60 to Cynthia, 61, 62 to Propertius, making the poem an *apologia* on the part of Cynthia for her loose living. This is ingenious, but the answer *non tua*, etc. is too abrupt. E.g. the sense would be: Cynthia, "Don't believe all you hear of me." Propertius answers, "You have poisoned no one; your crimes are slight, and don't disturb my mind.")

29. LUSU. Cf. I. 10, 9.

31. TYNDARIS. Helen. SINE DECRETO, "without condemnation," "without punishment." The *decretum* was strictly a judicial decision of the *princeps*. Propertius transfers into heroic times an institution of the Augustan age.

33. FERTUR CORRUPTA (sc. *fuisse*) N. Cf. Hor. Od. I. 16, 12, *fertur Prometheus addere principi | limo coactus particulam undique | desectam*. All the MSS. save N give *quamvis* for *fertur*, and this reading is generally accepted. It may reasonably be objected that we should require *non minus*, not *nec minus*. While such a change would be of the slightest, the reading *nec minus* points perhaps to the correctness of *fertur*. The presence of *quamvis* might be explained on the hypothesis that *fertur* had been accidentally omitted; *quamvis* would be an obvious and natural, though inaccurate emendation.

MARTIS. Cf. Hom. Od. VIII. 267, sqq.

35. "Though Ida tell how a goddess loved the shepherd Paris, and lay with him among his flocks." Oenone (cf. *l.* 40, and Ov. Her. 5, 3,

Pegasis Oenone Phrygiis celeberrima silvis; Pegasis (πήγη)=a water, nymph) was a Naiad, and may therefore be correctly styled *deam*. Objections have been raised to the reading *Parim* owing to a misconception of the reference of *deam*. The majority of editors take *deam* to refer to Venus, and then assert correctly enough that Venus had no love affair with Paris. Hence we get emendations such as *Phrygem* (Schrader) and *palam* (Haupt), and the passage is made to refer to the loves of Venus and Anchises, cf. Hom. Il. V. 312. The difficulty is of the editors' own making.

37, 38. "The nymphs and satyrs saw and approved." Cf. Verg. Ecl. III. 9, *sed faciles nymphae risere.* SILENI = *οἱ ἡλικίᾳ τῶν Σατύρων προήκοντες* (cf. Paus. I. 23, 5). PATER IPSE CHORI = Silenus himself.

39, 40. NAI, CADUCA (Scaliger): *Naica dona* O. "with whom thou, O Naiad (sc. Oenone), didst gather apples that fell into the hand thou didst place beneath them." If *Naica dona* be retained, *legisti* involves a most awkward change of person. It must refer to Paris receiving apples from the hand of the Naiad Oenone. Scaliger's brilliant emendation involves but the slightest change, and obviates all difficulty.

44. Happy Rome "if only one of her daughters be unchaste." As it is, she does not stand alone. Lesbia preceded her and was unrebuked.

45. ILLAM IMPUNE. For the hiatus at the caesura cf. 15, 1, *o me felicem, o nox mihi candida*, and also III. 7, 49. ς add *iam* after *illam*, but the change is needless and harsh in sound. ILLAM = *Cynthiam*: we should expect *te*; but in this long dissertation on morality (31–60) the poet addresses himself not to Cynthia, but to the world at large; e.g. *tu* (49) refers not to Cynthia, but to some imaginary listener.

46. SEQUITUR. Sc. *Lesbiam.*

47. SABINOS. Cf. Liv. I. 18, 4, *disciplina tetrica ac tristi veterum Sabinorum quo genere nullum quondam incorruptius fuit.*

49. TU. See *l.* 45, note.

52. HIC MOS. The meaning of these words depends on what reading we adopt for 53, 54. If with MSS. we read *et . . . et, hic mos* will mean "immorality." "Mankind was immoral even when Saturn reigned in the golden age, immoral at the time of the flood and ever since." But with this reading 53, 54 are somewhat otiose. It is best with Palmer to read *at* for *et* in *l.* 54, and to take *hic mos* = chastity (sc. *nolebant peccare puellae*). "Under Saturn mankind was chaste, aye and when the flood overwhelmed the world; but after the flood, who ever heard of such a thing as chastity." (Volpi reads *at* in *l.* 53, this gives virtually the same sense with a slightly different shade of meaning.)

52. Cf. Ov. Her. 4, 131, *ista vetus pietas . . . rustica Saturno regna tenente fuit.*

53. DEUCALIONIS. The Noah of Greek mythology. Cf. Ov. Met. I. 318 sqq.

54. ANTIQUAS O: *antiqui* (Markland). The latter reading is a distinct improvement both in sound and sense, but *antiquas* is possible, and I therefore retain it.

57. UXOREM MINOIS. Pasiphae, mother of the Minotaur. Cf. Verg. Ecl. 6, 46, *Pasiphaen nivei solatur amore iuvenci.*

59. DANAE. Cf. II. 20, 10.

61. TUQUE ES IMITATA. *ēs* may perhaps stand as an archaism: it is found in Plautus; cf. 12, 18 note. *es tuque* (Baehrens) is however an exceedingly neat correction, and is not improbably right.

XXXIII

Propertius complains of the abstention from love forced on Cynthia by the worship of Isis. This cult had come in during the last two centuries of the republic and aroused strong objections on the ground of its immorality. Attempts were made to expel the cult from Rome on many occasions, notably in 58 B.C. (Tert. Apol. 6), 48 B.C. (Dio. 42, 26), and 21 B.C. (Dio. 54, 6), while it was subjected to strict regulations in 52 B.C. (Dio. 40, 47), and later by Augustus (Dio. 53, 2). The worship, however, steadily increased in influence. Tiberius in 19 A.D. (Tac. Ann. II. 85) dealt severely with Isis and her worshippers, but by the time of Otho and Domitian we find even the *princeps* among her devotees (Suet. Oth. 12; Eutrop. 7, 23). For a somewhat similar poem to the present cf. Ov. Am. III. 10.

1. Cf. Ov. Am. l.c., *annua venerunt Cerealis tempora sacri; | secubat in vacuo sola puella toro.*

2. NOCTES DECEM. For the period of ten days cf. 28, 62. Here Propertius speaks as though Cynthia were prolonging her worship beyond the normal limit. For continence enforced by religious observances, cf. IV. 5, 34; Ov. Am. I. 8, 74, *saepe nega noctes : capiti tibi finge dolores : | et tibi quae causas praebeat Isis erit.* Iuv. 6, 535, *abstinet uxor | concubitu sacris observandisque diebus.*

3. PEREANT N, sc. *sacra. pereat* FLDV, sc. *Inachis.* The curse is better applied to the rites than to the goddess.

4. INACHIS. For the identification of Isis with Io, daughter of Inachus, cf. 28, 18.

6. QUAECUNQUE sc. whether the identification with Isis be correct or not.

8. MULTAS . . . VIAS, on the face of it, refers to the wanderings of Io (cf. II. 28, 18); there is perhaps in reality, as Lachmann suggested, a coarse *double entendre.*

12. MANDISTI ET . . . ARBUTA PASTA (Palmer): *mansisti . . . abdita pasta* O. If the reading of O be retained, *abdita pasta* must mean "shut up after you had fed." ("How often after a dinner of hard oak-leaves were you shut up in the stalls to digest it." Paley.) But (1) the sense is poor, (2) the double use of the participle (*abdita pasta*) is harsh and without parallel. There can be little doubt as to the correctness of Palmer's emendation. "You chewed the arbutus whereon you had fed." Io is represented literally as a ruminant, cf. Ov. Am. III. 5, 17, *dum iacet et lente revocatas ruminat herbas | atque iterum pasto pascitur ante cibo.* For the arbutus as Io's food, cf. Ov, M. I. 632, *frondibus arbuteis et amara pascitur* (sc. *Io*) *herba.*

19, 20. Propertius refers to the various attempts made at different times to expel the worship of Isis from Rome. In *l.* 20 we also have a reference to the recent struggle between Rome and Egypt. Cf. also III. 11, 42, *et Tiberim Nili cogere ferre minas.*

21. Propertius now turns to Cynthia and urges her to have pity. She will not listen, and continues to indulge in such revels as are not forbidden by the worship of Isis.

22. NOCTIBUS HIS VACUI. Two interpretations are possible. (1) *noctibus his* = in the nights that now are ours, the nights subsequent to the *decem noctes* of *l.* 2. *vacui* = free from care, light-hearted. (2) *noctibus his* are to be identified with the *decem noctes*; "Let us who have been idle during these nights thrice make love's journey." The second interpretation is distinctly the most forcible.

23. LUDERE. "to fall idly," lit. "to make mere sport."

24. ICARII. *Icarius Arcturus in sideribus est dictus*, Hyg. 130. He is also known as *Bootes* (cf. III. 5, 35) from his position immediately next the constellation of the Wain, being regarded as its driver: cf. Man. I. 316, *Arctophylax idemque Bootes | quod similis iunctis instat de more iuvencis.* Varr. L. L. VII. 74, *has septem stellas Graeci vocant ἅμαξαν et propinquum eius signum βοώτην.* The sense of the line is, "though the night is far spent, when Bootes turns his slow stars to their setting." Cf. Od. V. 272, *ὀψὲ δύοντα Βοώτην*: Val. Flacc. VII. 456, *nam iam matura ruebant | sidera et extremo se flexerat axe Bootes.* For the story of Icarius cf. 27–30 note.

25. LENTA. "unmoved." Cf. Ov. Her. 15, 169, *lentissima pectora.*

27–30. Icarus or Icarius learnt from Dionysus the art of making wine. He gave the newly discovered beverage to certain Attic (*Cecropii*) peasants. They became intoxicated, and believing themselves to be poisoned, slew Icarus. Cf. Apollod. III. 191.

28. CORRUPIT. Cf. Verg. Georg. II. 466, *nec casia liquidi corrumpitur usus olivi.*

31. EURYTION. A centaur slain at the wedding of Pirithous. Cf. II. 2, 10; Hom. Od. XXI. 295, *οἶνος καὶ κένταυρον ἀγακλυτὸν Εὐρυτίωνα | δασ' ἐνὶ μεγάρῳ μεγαθύμου Πειριθόοιο κτλ.*

32. ISMARIO. Cf. Hom. Od. IX. 196, *ἀτὰρ αἴγεον ἀσκὸν ἔχον μέλανος οἴνοιο | ἡδέος, ὃν μοι ἔδωκε Μάρων, Εὐάνθεος υἱός, | ἱρεὺς Ἀπόλλωνος, ὃς Ἴσμαρον ἀμφιβεβήκει.* Ismarus was a mountain in the south of Thrace (cf. Verg. Georg. II. 37, *iuvat Ismara Baccho conserere*). See note, III. 12, 25.

35 EST NLDV: *es* F. *est mutata*, instead of addressing Cynthia, Propertius speaks to himself: "Alas! she is unchanged!" then in the next line he turns once more to his mistress. *es* gives good sense, but is the more obvious reading; *est* is quite satisfactory and less likely to be a corruption.

37. DEMISSAE . . . SERTAE N. *demissa . . . serta* FLDV. That *sertae* is correct is shown by Charisius the grammarian (375 A.D.), p. 107, 25 (Keil), *serta neutro genere dicuntur . . . sed Propertius feminine extulit sic: tua . . . sertae.* Cf. IV. 6, 3, *serta Philetaeis certet Romana corymbis*, note.

38. DEDUCTA VOCE. "in your sweet treble." Cf. Pomponius 57, *vocem deducas oportet ut videantur mulieris verba . . . iube modo afferatur munus, vocem reddam ego tenuem et tinnulam.* The metaphor is from the spinning of wool. Cf. Serv. ad Verg. Ecl. 6, 5, (*deductum carmen*) *tenue; translatio a lana, quae deducitur in tenuitatem.*

41–end. "Drink on, yet you will tire of your solitude. Woman ever loves the absent lover most. Familiarity breeds contempt."

43. AESTUS. Either (1) the tide of love, cf. II. 12, 7, *alterna quoniam iactamur in unda*, or (2) passion.

44. ELEVAT. "makes light of," "causes to be held of no account." Cf. II. 34, 58, *hoc ego, quo tibi nunc elevor, ingenio.* Cic de Or. II. 58, 236, *adversarium quod elevat.*

XXXIV

Propertius has nearly lost Cynthia through the attentions paid her by a friend named Lynceus. He turns upon him, saying: "You may be what else you will, but *not* my rival. Where now is your vaunted philosophy, since Love has stricken you? What avails your serious poetry: no mistress will ever care to hear *that*. Look at my example. Revel and songs of love are what your case requires. Leave it to Vergil to sing of wars, if he will. Yet you too, Vergil, have sung of other things than war, you have sung of love as well. Others also of Rome's great singers have taken love for their theme and thus won great renown. Fame perchance may place me among these." This elegy is later than 27 B.C.; for Cornelius Gallus, the poet prefect of Egypt, is spoken of as lately dead (cf. *ll.* 91, 92). He died 27 B.C. The poem is rambling: it begins as a remonstrance to a friend, and by a series of gradual transitions ends as a defence of erotic poetry. But there is no definite break in the poem, and there is no necessity with Munro and others to regard the order of the lines as hopelessly disturbed, or with others (Beroaldus, Barth, Housman, Postgate) to divide the poem into several elegies.

1. IAM CREDAT N: *non credit* FLDV: AMORI O: *non credit amori* is clearly impossible, but there is little to choose between *credit* and *credat*, while *non* may, as Postgate suggests, be a corruption of *nunc*. I keep the reading of N, though *nunc credit* may be right. "Why now (*iam* = after my experience) should any man trust his fair mistress to the tender merices of love?" i.e., run the risk of others falling in love with her and her with them. *amico* (Itali) makes the line more explicit, but is unnecessary. *amari* v is however possible with *non credit*, and may perhaps be right: "Why does any one believe that his mistress' beauty is not the object of others' passion?"

7. HOSPES (predicate to *adulter*) is redundant, but serves to emphasize the enormity of the crime. ADULTER. Paris.

8. COLCHIS. Medea.

9. LYNCEU. Nothing is known of Lynceus, save what we read in this poem. Cf. *ll.* 26–30, 33–42.

19. SOLUS. "when I am alone." AEMULOR UMBRAS. "I am jealous of my own shadow." Elsewhere in classical Latin *aemulor* with accus. = "to emulate"; when the verb is used in the sense required here, as a rule it governs the dative. Cf. Cic. Tusc. I. 19. *iis aemulamur, qui ea habent, quae nos habere cupimus.*

20. NULLO (Heinsius): *stulto* O. The latter involves an incredibly frigid repetition, and must be wrong.

23. RUGA. "scowl." Cf. Cic. Red. in Sen. 7, 15, *rugis supercilioque decipit.* ME FALLET DVFL: *fallet me* N. Cf. note, II, 3, 27.

25. INSANIT AMORES. Cogn. acc. "is mad with tardy passion."

27–30. From these lines we gather that Lynceus was devoted (1) to both ethical and physical speculation, (2) to serious poetry.

29. ERECHTHEI v, μ: *Erechti* N: *Crethei* FLDV: *Cretaei* (Beroaldus). *Erechthei* (= *Atheniensis*) must refer to Aeschylus. Cf. *l.* 41, *Aeschyleo cothurno. Cretaei* can only be interpreted as Beroaldus suggests = Epimenides the Cretan philosopher and poet.

Between *Erechthei* and *Cretaei* it is hard to choose. The latter per-

haps suits the reference to philosophy in the previous couplet best; whichever we accept, the allusion cannot be called other than obscure. *Erechthei* is perhaps less likely to be a corruption than *Crethei*. (Rothstein, reading *Erechthei*, sees a reference to Homer. Lynceus seems, it is true, to have written epic as well as tragic poetry (cf. notes *ll.* 33–42, *l.* 45); but the epithet would be most obscure as applied to Homer, who was by no means generally regarded as Athenian.)

LECTA, "choice," but *Erechthei* somewhat needs the support of a substantive, and it is possible that we should read *plectri* (Palmer).

30. This line rather supports the view that in *l.* 29 we have a reference to Aeschylus. Cf. Ar. Frogs, 1045, ETP. *μὰ Δί' οὐ γὰρ ἐπῆν τῆς Ἀφροδίτης οὐδὲν σοί.* ΑΙΣΧ. *μηδέ γ' ἐπείη.*

31. MUSIS MEMOREM FLDV: *memorem musis* N: *meliorem musis* Σ. The passage is corrupt. The reading of FLDV is unmetrical: while *memorem musis* N is suspiciously suggestive of a transposition *metri gratia*. For if N be right, it is hard to account for the corruption in FLDV. In any case moreover it is impossible to assign any meaning to *memorem*. It could only be retained on the assumption that we have an allusion to some particular passage in Philetas or his contemporaries, where he is spoken of as *μνήμων*. It is possible that *musis meliorem* (Scaliger from Σ) may be the true reading, "sweeter than the Muses," but the corruption lurks, I think, deeper.

SATIUS. "you would do better to imitate." *satius* bears its ordinary sense, "better," though its usage is somewhat abnormal. Elsewhere with one exception it is found only in the phrase *satius esse* (with an occasional simple ellipse of the verb); here it is used adverbially with *imitere* almost in the sense of *potius*: cf. Varr. R. R. I. 2, 26, *ego quod magis pertineat ad Fundanii valetudinem satius dicam.*

PHILETAS, an elegiac poet, ranking according to Quintilian (X. 1, 58) as second only to Callimachus among the poets of his age. He was a native of Cos, and the instructor of Ptolemy Philadelphus. Propertius admired him greatly, taking him and Callimachus as the models for his verse. Cf. III. 1, 1; 3, 52; 9, 43; IV. 6, 3.

32. NON INFLATI SOMNIA CALLIMACHI. "the vision of restrained Callimachus": for *non inflati* cf. 1. 39, *intonet angusto pectore Callimachus*. If there be any special reference in *somnia* it must be to the Aetia of Callimachus, a poem which recorded the famous legends of Greece, just as Ovid recorded the legends of Rome in his Fasti. In the introduction to the poem Callimachus seems to have said that these legends were revealed to him in a dream. Cf. Anth. Pal. VII. 42, *ἃ μέγα Βαττιάδαο σοφοῦ περίπυστον ὄνειαρ, | ἦ ῥ' ἐτεὸν κεράων οὐδ' ἐλέφαντος ἔης. | τοῖα γὰρ ἄμμιν ἔφηνας, ἄτ' οὐ πάρος ἀνέρες ἴδμεν, | ἀμφί τε ἀθανάτους ἀμφί τε ἡμιθέους, | εὖτέ μιν ἐκ Λιβύης ἀναείρας εἰς Ἑλικῶνα | ἤγαγες ἐν μέσσαις Πιερίδεσσι φέρων. | αἱ δὲ οἱ εἰρομένῳ ἀμφ' ὠγυγίων ἠρώων | αἴτια καὶ μακάρων εἶρον ἀμειβόμεναι.*

33–42. In these obscure lines Propertius solemnly warns Lynceus against attempting serious poetry, against embarking upon a Heracleis (cf. *ll.* 33–36), or upon a Thebais (cf. *ll.* 37–40); he will find it of no avail (cf. *ll.* 39, 40); nor should he attempt Aeschylean tragedy: rather let him betake him to some lighter style (cf. *ll.* 41, 42). The only difficulty involved by this interpretation is that in *ll.* 39, 40 we should have expected one instance to be drawn from the Heracleis, whereas both are drawn from the Thebais.

The alternative interpretation is to regard *ll.* 33–38 as referring to legends treated in a light spirit by Callimachus and Philetas. In that case *nam rursus licet, etc.* must be regarded as hortatory. "Go to and sing the themes of Callimachus and Philetas; you will get no good from your Thebais or your Aeschylean tragedy." Against this view two serious objections may be brought. (1) The story of Archemorus is drawn from the Thebais; though it may have been treated by Callimachus, it would be an absurd example to suggest for a model to a poet, who was to be *dissuaded* from writing a *Thebais*; still more ridiculous would it be if we suppose Lynceus to have been engaged on a play connected with the expedition against Thebes; for according to Schol. Pind. Nem. *ὑπόθ.* γ the subject of the death of Archemorus was actually dealt with by Aeschylus. (2) *nam licet* can hardly be regarded as hortatory: we should require not *nam licet*, but *iam licet.*

33. RURSUS. "once again." *cursus* ς, though commonly adopted has no good authority and is wholly unnecessary.

ACHELOI . . . LIQUOR. The Achelous in likeness of a bull wrestled with Hercules for the possession of Deianira. The river-god was defeated, and had a horn broken in the conflict. Cf. Soph. Trach. 497; Apollod. II. 148.

34. FRACTUS ς. (1)"love-tormented," or (2) we may see a reference to the broken horn. *factus* O is impossible. It could only mean: "Achelous was a god, but Love melted him, and he became a river!" There is no trace of any such legend, and the interpretation is absurd (*tactus* (Heinsius) is possible, but lacks the vigour of *fractus*).

35. "And how the deceitful wave of Maeander wanders in the Phrygian plain and perplexes his own channels." The allusion is obscure, but we may perhaps see a reference to another incident in the life of Hercules, his *amour* with Omphale, queen of Lydia. Cf. Ov. Her. 9, 55, *Maeandros, terris totiens errator in isdem,* | *qui lassas in se saepe retorquet aquas,* | *vidit in Herculeo suspensa monilia collo* (i.e. he served Omphale disguised as a woman). The Maeander flows betwixt Caria and Lydia, entering the Aegean near Miletus. It was famed for its tortuous course. Cf. Ov. l. c. and Sen. Herc. Fur. 688. (*Maeander*) *dubius litus an fontem petat.*

DECIPIT. For the indic. as a variation for the regular subj. cf. III. 5, 26–46.

37. It is not clear whether VOCALIS or TRISTIS VICTOR is the predicate. The order of the words perhaps favours the former supposition. In any case we have a reference to the legend of Archemorus. Hypsipyle, the nurse of Archemorus, the infant son of Eurydice and Lycurgus, left her charge to point out a spring near Nemea to the army of the Seven against Thebes. On her return she found that the child had been killed by a dragon. The dragon was duly slain, and the Nemean games established in honour of the dead child. Adrastus, the leader of the expedition, won the horse race on his magic steed Arion (cf. Apollod. II. 64). This horse was gifted with human speech (*vocalis*) and prophesied disaster to the expedition of the Seven against Thebes during the attack on the city. Cf. Stat. Theb. XI. 442, *fata monentem* | *conversumque iugo propellit Ariona.* If *vocalis* be regarded as predicate, we must suppose that Arion lifted up his voice in lamentation over the dead child.

39. NON AMPHIAREAE O is unmetrical. Many fairly satisfactory corrections have been proposed, but from the very nature of the corruption no one can be considered certain. The simplest solution is to transpose the two words (cf. *Amphiareae nil* ς), but this is metrically very harsh. Better with Munro omit *non*, reading *Amphiaraëae*, and regarding the sentence as interrogative, or adopt Postgate's *Amphiarea tibi non prosint*, etc.

Amphiaraus, one of the leaders of the army of the Seven against Thebes, was, while he fled in his chariot, swallowed up by the earth. Cf. Pind. Nem. IX. 24; Aesch. Sept. 587.

40. CAPANEUS, also one of the Seven against Thebes, was struck down by the thunderbolt of Zeus as a punishment for his boasting that he would capture Thebes in despite of Zeus. Cf. Eur. Phoen. 1179 sqq. Aesch. Sept. 422–451.

41. ET. "also." "Abandon your attempts at Aeschylean drama as well."

43. ANGUSTO VERSUS INCLUDERE TORNO N L. "to shut in your verses upon a smaller lathe." *includere* fitly describes the process of inserting the subject to be turned between the extremities of the lathe. For the metaphor cf. Hor. A. P. 441, *male tornatos incudi reddere versus.* Aul. Gell. IX. 8, *hanc sententiam memini a Favorino inter ingentes omnium clamores detornatam inclusamque paucissimis verbis* (Housman). *componere* DVF is introduced from *l.* 41, *componere verba coturno*, since for *torno* DVF give *turno.*

45. "Even Homer and Antimachus succumbed to Love: can you hope to escape?" ANTIMACHO. Antimachus was a poet of Colophon in the fifth century, who wrote a Thebais, a work which ancient critics thought comparable to Homer. Here, however, Propertius refers to his *Lyde*, an erotic elegy. Cf. Hermesianax ap. Athen. XII. p. 598, Λύδης Ἀντίμαχος Λυσηίδος ἐκ μὲν Ἔρωτος | πληγεὶς Πακτωλοῦ ῥεῦμ' ἐπέβη ποταμοῦ. The same poet is our authority for Homer's having fallen a victim to love. Cf. Athen. XIII. p. 597, λεπτὴν εἰς Ἰθάκην ἀνετείνετο θεῖος Ὅμηρος | ὠδῆσιν πινύτης εἵνεκα Πηνελόπης, | ἣν δία πολλὰ παθὼν ὀλίγην ἐσενάσσατο νῆσον | πολλὸν ἀπ' εὐρείης λειπόμενος πατρίδος· | κλαῖεν δ' Ἰκαρίου τε γένος καὶ δῆμον Ἀμύκλου | καὶ Σπάρτην ἰδίων ἀπτόμενος παθέων.

46. RECTA. "of straight and shapely figure." Cf. Hor. Sat. I. 2, 123, *candida rectaque sit.*

48. CORNUA. acc. of part concerned dependent on *haeserit.*

49. TAM FLDV: *iam* N. Either reading may be right: *iam* = "already," "on the spot." I prefer *tam* as being perhaps slightly the more forcible.

50. DOMANDUS. "tamed," i.e., taught by me what style of verse will please the heart of your mistress.

52. "Or why the labours of the moon depend on her brother's steeds." i.e., why the moon waxes and wanes, her light being but reflected from her brother Phoebus. For LABORES in this sense, cf. Verg. Georg. II. 478, *lunaeque labores*; Ov. Am. II. 5, 38, *cantatis luna laborat equis.*

FRATERNIS EQUIS. abl. of cause. Strictly speaking, it is the obscuration of the *fraterni equi* that causes the *labores* of the moon. Cf. Verg. Ecl. II. 26, *cum placidum ventis staret mare*, where it is the absence of wind that causes the calm.

53. ALIQUID REST ARBITER UNDAS. Munro (following Jacob *aliquis*

sedet arbiter undas), for *restabit erumpnas* NFL (*erumpnas* om. N), *restaverit undas* DV. Tr. "whether there be really any such thing as a judge on the farther side of Styx." Cf. III. 19, 27, *Minos sedet arbiter Orci.* For *re* = in fact, cf. Cic. pro Sest. 71, *respirasse homines videbantur nondum re*: for *aliquid* cf. IV. 7, 1, *sunt aliquid manes.* The only emendation that can compete with this in probability, if not in elegance, is *restabitur* (Phillimore), "if aught endures beyond the Stygian wave"; (lit. "if there be any abiding," *aliquid* adverbial). There is nothing impossible in this impersonal use of *resto*, though it is without precise parallel, all other impersonal uses of *resto* giving the sense "resist." But *rest arbiter* is a finer and more poetical reading. (*restabimus* (Wassenbergh) is neat, but far less close to O; the same applies to the anonymous conjecture *restabit arenas.*)

55, 56. Cf. 24, 37, *quamvis nec sanguine avito | nobilis et quamvis non ita dives eras.*

58. "Thanks to the wit that makes you scorn me now." For this use of *elevo* cf. 33, 44, *elevat assiduos copia longa viros.*

59. MI LUBET . . . POSITO (Housman): *me iuvet . . . positum* O (see 61, note).

60. Cf. I. 9, 29, *qui non ante patet donec manus attigit ossa.*

61. VERGILIO O: VERGILIUM ς. If we read *me iuvet* (59), *Vergilio* becomes impossible, for we can hardly regard *Actia Vergilio* as an exclamatory clause like *ad populum phaleras!* Pers. 3. 30. But though *Vergilium* ς gives admirable sense with *me iuvet*, it is hard to account for its corruption into *Vergilio.* The simplest solution is to adopt Housman's conjecture in *l.* 59: *Vergilio* will then be dependent on *mi lubet. mi lubet* might easily be corrupted to *me iuvet*: *posito* would then be altered into *positum*, while the scribe "forgot to alter the distant *Vergilio.*"

CUSTODIS PHOEBI. Augustus attributed or professed to attribute his victory at Actium to the protection of Apollo (cf. IV. 6). A temple of the god stood on the promontory of Actium: cf. Verg. A. VIII. 704, *Actius haec cernens arcum intendebat Apollo | desuper.* Propertius seems here to refer to the famous description of Actium, Aen. VIII. 671–728. The Aeneid is believed to have been begun 29 B.C. It was when Propertius wrote this elegy evidently written in part, but not completed (cf. *nascitur, l.* 66, "is springing to birth.") How far advanced it may have been we cannot tell. The fact that Propertius seems to allude to a passage in Bk. VIII. does not prove that that book was already written. The passage referred to may well have existed independently of the book, in which it was ultimately intended to be included. Vergil (cf. Donatus, Vita Verg. 23) first made a prose draft of the Aeneid, and "attacked the poetical elaboration of his prose-sketch in various places as the inclination seized him" (Teuffel, Lat. Lit.).

64. LAVINIS . . . LITORIBUS. Cf. Aen. I. 2.

65, 66. Cf. Donat. Vita Verg., *Aeneidos vixdum coeptae tanta extitit fama, ut Sextus Propertius non dubitaverit sic praedicere "cedite etc."*

67. TU. i.e., Vergil. The change from the third person to the second is abrupt, but is rendered much more easy by the introduction of the exclamatory couplet 65, 66, between *Vergilio* and *tu.* Propertius is carried away by his enthusiasm for Vergil into an eloquent tribute to his genius; it is a digression, but a natural digression. There is nothing to justify us in holding with Lachmann that the text has been mutilated.

GALAESI. The Galaesus is a river issuing into the sea by the harbour of Tarentum. No mention of it is made in the Eclogues, as the present passage seems to imply. We have probably a vague reminiscence of the somewhat pastoral touch, Georg. IV. 125, *namque sub Oebaliae memini me turribus arcis, | qua niger umectat flaventia culta Galaesus, | Corycium vidisse senem.*

69. Propertius' memory is not quite accurate. Cf. Ecl. 3, 70, *quod potui, puero silvestri ex arbore lecta | aurea mala decem misi, cras altera mittam.* The confusion springs from the fact that in the corresponding passage in Theocritus 3, 10, the gift of apples is sent to Amaryllis.

70. IMPRESSIS bears its natural meaning: Tr. "from the udder whereat it sucked." Scaliger took it to mean *haud pressis*, i.e. the kid is newly-born and taken from its mother ere yet it has tasted her milk. But there is no support for such a use of *impressis*, and the sense given by Scaliger is no improvement.

72. "To such a love even poor Tityrus may sing, unkind though she be." When the offerings to love are so small and cheap even Tityrus, poor though he be, may venture to urge his suit with his unkind mistress. He will not be ruined even though he be rejected. Tityrus complains (Verg. Ecl. 1. 32) that when he was in love with Galatea *nec spes libertatis erat nec cura peculi, | quamvis multa meis exiret victima saeptis, | pinguis et ingratae premeretur caseus urbi, | non unquam gravis aere domum mihi dextra redibat.* With one such as a gift of *decem mala* would satisfy, he would have no such inconveniences to dread. HUIC sc. *puellae*: to be supplied from *amores.*

73. Cf. Verg. Ecl. 2. 1, *Formosum pastor Corydon ardebat Alexim.*

75, 76. ILLE. sc. Corydon. For the approval of the *faciles hama dryades* cf. Verg. Ecl. 3, 9, *novimus et qui te transversa tuentibus hircis | et quo—sed faciles nymphae risere—sacello* (cf. also II. 31, 37).

77. ASCRAEI . . . POETAE. Hesiod, born at Ascra in Boeotia: cf. 10. 25 note. Propertius alludes to the Georgics.

81. HAEC. sc. the Eclogues. "Though you have won your chiefest laurels on other fields, your songs of love will please all: you need fear no comparison with Anser:" cf. 83, note.

83. HIC (Housman): *his* O: UT SIT (Housman): *aut sim* O: *aut si* ς. The reading of O is meaningless. The only correction to give thoroughly satisfactory sense is that of Prof. Housman. He translates "and the melodious swan, displaying equal genius (*animis*), though less stately diction (*ore*), in these light verses (*hic*) has not retired with the tuneless strain of a goose" (*indocto carmine* abl. of quality). There is a reference in *anseris indocto carmine* to the well-known lines of Verg. E. IX. 36, *nam neque adhuc Vario videor nec dicere Cinna | digna sed argutos inter strepere anser olores.* Vergil (1) is imitating Theocritus 7, 39: οὐ γάρ πω κατ' ἐμὸν νόον οὔτε τὸν ἐσθλὸν | Σικελίδαν νίκημι τὸν ἐκ Σάμω οὔτε Φιλητᾶν | ἀείδων, βάτραχος δὲ ποτ' ἀκρίδας ὥς τις ἐρισδω. But (2) there is also a scornful reference to the poet Anser (cf. Serv. ad loc.), a friend of Antonius and an erotic poet (cf. Ov. Tr. II. 435, *Cinnaque procacior Anser*). Propertius in the present passage says, "You need fear no comparison with Anser." The alternative to this correction is to accept *aut si*: *ore* may then be taken either (1) with *minor*, or (2) with *canorus.* (1) "Nor is the swan inferior here in inspiration (*his animis*; i.e. the Eclogues are superior to the Georgics), nor though he be less clamorous, does he yield for music to the tuneless

strain of the goose." (2) "Nor if he be inferior (i.e. if the Eclogues *are* inferior to the Georgics) does he yield for sweetness of voice to the tuneless strain of the goose." *carmine* will then be abl. of attend. circumstances, (cf. I. 17, 23, *pulvere*, note). The general sense will be much the same as with Housman's correction, but the couplet and the compliment which it conveys are rendered clumsy and obscure; whereas with *ut sit*, etc., we have a couplet which is alike stately in phrase and clear in meaning.

86. VARRO of Atax, born 82 B.C. He first wrote an epic (Argonautica), then love-poems addressed to a certain LEUCADIA: cf. Ov. Tr. II. 439, *is quoque Phasiacas Argo qui duxit in undas | non potuit Veneris furta tacere suae.*

89. CALVUS. cf. 25, 4, note. Cf. Tr. II. 431, *par fuit exigui similisque licentia Calvi, | detexit variis qui sua furta modis.* DOCTI points to his having been, like Propertius and Catullus, an imitator of the learned poets of Alexandria (cf. Ov. Am. III. 9, 62).

91. GALLUS. Cornelius Gallus (born 70 B.C.) was the first of erotic elegiac poets at Rome. The name he gives his mistress is Lycoris. Her real name was Cytheris: cf. Serv. ad Verg. Ecl. X. 1. (Cf. also Ov. Tr. II. 445, *nec fuit opprobrio celebrasse Lycorida Gallo.*) Gallus was appointed prefect of Egypt 30 B.C., but later incurred the displeasure of Augustus and slew himself 27 B.C. (*modo* = but lately).

92. FORMOSA . . . LYCORIDE must be explained as an abnormal and extended use of the abl. of cause or instrument. VULNERA, "wounds of love dealt by Lycoris' beauty."

QUI 5: *quam* O. *quam multa lavit vulnera* represents Gallus as bathing the wounds dealt him by love in life, wounds that only death could heal, in the Styx. The image is bold and effective, but does not tell us enough. We require some mention of his *writings* as well as of his *love*. This is most easily obtained by reading *qui* for *quam*. We supply as an antecedent from the preceding couplet *haec etiam cantavit* (*Gallus qui*). Postgate retains *quam* and reads *flevit*: this represents Gallus as singing in sad strains of his passion for Lycoris after death by the waves of Styx; for such a use of *flere* cf. I. 9, 10. The correction is possible, but yields, I think, less natural sense: we require rather some reference to the songs that Gallus sang during life.

BOOK III

I

In this prefatory elegy Propertius sets forth the position he conceives himself to occupy among Roman poets. He is the first poet of Italy to follow in the steps of Philetas and Callimachus. His slight and polished songs may not find their full popularity in an age of war and imperial expansion. But in more peaceful times he will reap the full reward of immortality.

1. CALLIMACHI and PHILETAE. cf. II. 34, 31, 32.

SACRA. "sacred rites of Philetas." The poet conceives himself as demanding entrance as a worshipper or even a priest to the sacred grove, where honour and worship are paid to the shades of the two poets. To give variety to the line, instead of appealing also to the shade of Philetas he introduces the phrase "sacred rites." Cf. Hertzberg ad loc. (Postgate defends the old view (cf. Burmann) that *sacra* = *manes* and translates "sacred reliques." He adds "*sacra*, which means any sacred things, i.e. a victim, sacrifice, Penates, etc., is here applied to the disembodied spirit, which was propitiated with offerings." Such an interpretation however, though not on the face of it impossible, needs some authority and analogy to support it; and none are forthcoming.)

2. NEMUS. vide supra. cf. IV. 9, 24, 25, *lucus ubi umbroso fecerat orbe nemus,* | *femineae loca clausa deae fontesque piandos.*

3. Cf. Lucr. I. 926, *avia Pieridum peragro loca nullius ante* | *trita solo: iuvat integros accedere fontes* | *atque haurire*: Verg. Georg. II. 174, *tibi res antiquae laudis et artis* | *ingredior sanctos ausus recludere fontes*; III. 10, *primus ego in patriam mecum* (*modo vita supersit*) | *Aonio rediens deducere vertice Musas.*

PURO DE FONTE SACERDOS, admirably translated by Postgate, "with priestly ministry from an unsullied spring." Cf. Callim. Hymn. Apoll. 110, Δηοῖ δ' οὐκ ἀπὸ παντὸς ὕδωρ φορέουσι μέλισσαι | ἀλλ' ἥτις καθαρή τε καὶ ἀχράαντος ἀνέρπει | πίδακος ἐξ ἱερῆς. The priest is conceived as sprinkling the worshippers with holy water; cf. 3, 52, *talia Calliope, lymphisque e fonte petitis* | *ora Philetaea nostra rigavit aqua.*

4. "To carry Italian mysteries mid the dances of Greece;" i.e. the style is Greek, the subject matter Italian. ORGIA may be taken (1) vaguely = "mysteries," or (2) more precisely = mystic emblems and instruments, cf. III. 3, 28, *pendebantque cavis tympana pumicibus, orgia musarum.* Cat. 63, 9, *typanum ac tubam Cybebes, tua, mater, initia.* Also Verg. G. II. 475, *Musae,* | *quarum sacra fero.*

5. TENUASTIS N: *tenuistis* FDVL. *tenuastis* is undoubtedly right.

The metaphor is from spinning, cf. Hor. Ep. II. 1, 225, *tenui deducta poemata filo.*

PARITER. "together," or perhaps "in unison."

6. PEDE, an allusion to the metre of their poems, which Propertius here regards himself as the first to popularise.

QUAMVE—AQUAM, cf. III. 3, 5, *parvaque tam magnis admoram fontibus ora | unde pater sitiens Ennius ante bibit.*

7. MORATUR, because it is keeping Phoebus from his true functions as the inspirer of lighter verse.

8. TENUI PUMICE. fine "pumice" used for polishing parchment. Cf. Cat. 1, 1, *cui dono lepidum novum libellum | arida modo pumice expolitum.* Here it is used metaphorically to express the polish of the verse itself.

9. Cf. Verg. G. III. 8, *tentanda via est, qua me quoque possim | tollere humo victorque virum volitare per ora.*

11. MECUM, as though the *parvi Amores* were his children. Cf. Liv. XLV. 40, 8 (speaking of the sons of Aemilius Paullus), *quos praetextatos curru vehi cum patre sibi ipsis similes praedestinantes triumphos oportuerat.*

13. He turns to rebuke the crowd of poets following at his chariot wheels. They try to pass his triumphal car on its way to the temple of the Muses. The metaphor changes from a triumphal procession to a chariot race.

CURRERE, a poetic infin. = dat. of verbal noun. Cf. II. 1. 41, *nec mea conveniunt praecordia . . . condere.*

16. BACTRA, the modern Balkh, capital of Bactria, a province of Parthia on the upper waters of the Oxus. Propertius alludes to the hope expressed by contemporary poets (cf. Verg. A. VIII. 688, *ultima secum | Bactra vehit*) that Augustus would not only conquer the Parthians, but annex their empire. This allusion dates the poem before the conclusion of the bloodless Parthian expedition of 20 B.C.

18. Cf. Lucr. I. 117, *Ennius ut noster cecinit qui primus amoeno | detulit ex Helicone perenni fronde coronam.*

20. NON FACIET CAPITI. "will not suit my head." The dative is a rare construction with this use of *facio*, but cf. Plin. XXII. 48, *radix coronopi coeliacis praeclare facit.* The more common constr. is with *ad*: cf. Ov. Tr. I. 10, 44, *non facit ad nostras hostia maior opes.*

22. REDDET HONOS Σ. *reddit onus* O: *onus* is an obvious corruption and the present *reddit* can hardly stand after the fut. perf. *detraxerit.*

23. OMNIA . . . VETUSTAS LFDV. *famae . . . vetustae* N. *vetustae* must be wrong, and even reading *vetustas* it is hard to see how *famae* can be retained: to give it any sense it must be taken with *vetustas*; "Fame once grown old magnifies a man's renown when he is dead." But the order of words are awkward and *omnia* gives far more vigorous sense. It is best with Housman to regard *famae vetustae* as a "mere blunder."

24. AB EXEQUIIS. Cf. IV. 7, 5, *cum mihi somnus ab exequiis penderet amoris*, "after the rites of funeral."

25. Cf. Theocr. 16, 48, *τίς δ' ἂν ἀριστῆας Λυκίων ποτέ, τίς κομόωντας | Πριαμίδας ἢ θῆλυν ἀπὸ χροιᾶς Κύκνον ἔγνω, | εἰ μὴ φυλόπιδας προτέρων ὕμνησαν ἀοιδοί*;

PULSAS. Propertius follows the rationalistic view which regarded the Trojan horse as a battering ram (cf. Plin. XX. 202, *(tradunt) equum qui*

nunc aries appellatur, in muralibus machinis (*invenisse*) *Epeum ad Troiam*), or as some kind of engine for the dismantling of walls (cf. Paus. I. 23, 8, *εἰς διάλυσιν τοῦ τείχους.*)

26. HAEMONIO VIRO, Achilles: cf. II. 1. 63. The allusion is to his struggle with the rivers of Troy.

27. CUM PROLE SCAMANDRO (G. Wolff.): *cunabula parvi* FLDV, om. N. *cunabula parvi* is senseless as applied to Simois even though the Trojans may have claimed that Zeus was born on Phrygian rather than Cretan Ida (cf. Schol. Apoll. Rhod. III. 1323). If we are to regard *cunabula parvi* as containing any element of truth, we must adopt Palmer's *Idacos montes Jovis incunabula parvi*: but this (1) is too bold as a correction, and (2) fits in but ill between the mention of Achilles' struggle with the river gods and the death of Hector. Further N omits the objectionable words altogether. Now *flumina* (*l.* 26) shows that the names of two rivers are required. In Il. XXI. 307 we read that Scamander summoned Simois to his aid against Achilles and further from Il. XXI. 2 we learn that Xanthus (another name for Scamander) was the son of Zeus, *Ξάνθου δινήεντος ὃν ἀθάνατος τέκετο Ζεύς.* Wolff's brilliant suggestion therefore may be regarded as certain. The corruption may have arisen through the fact that "in the archetype the end of the verse was torn away to the letters *cu* which in N are omitted as unintelligible, but in FLDV are conjecturally expanded to *cunabula parvi*" (Housman). The scribe of the MS from which FLDV are ultimately descended, may have had in his mind Verg. A. III. 104, *Creta Iovis medio magni iacet insula ponto | mons Idaeus ibi gentis cunabula nostrae.* For *ĕ* before *Scamandro*, cf. II. 16, 43, note; Cat. 64, 357, *unda Scamandri*, and Hom. Il. XX. 74, *ἄνδρες δὲ Σκάμανδρον.*

29. DEIPHOBUMQUE HELENUMQUE, sons of Priam. PULYDAMANTA ET Lachmann: *Pulydamantas* V: *Polydamantes* et similia NFLD. Polydamas or Pulydamas (Gk. Πουλυδάμας) was the son of Panthous and great as a counsellor among the Trojans. Cf. Il. XVIII. 250, *ὁ γὰρ οἷος ὄρα πρόσσω καὶ ὀπίσσω | . . . ὁ μὲν ἂρ μύθοισιν, ὁ δ'* (*Hector*) *ἔγχεϊ πολλὸν ἐνίκα.* His name is twice coupled with that of Deiphobus in Ov. Her. 5. 95; Met. XII. 547. *Pulydamantas* is not impossible if we regard it as an indefinite plural = "heroes such as Pulydamas." Better, however, is Lachmann's *Pulydamanta et in armis*, which accounts for the variation between *a* and *e* in the MSS.; *in armis* must then be taken closely with *qualemcunque*, "such as he was in warfare"—i.e. "sorry warrior though he may have been."

32. BIS . . . DEI. Hercules is styled the Oetean god, because of his death on Mount Oeta, cf. I. 13, 24. He twice captured Troy, once in person, after conquering Laomedon, and again indirectly at the famous siege of Troy, inasmuch as his bow, then in Philoctetes' possession, was necessary for the fall of Troy: cf. Soph. Phil. 1439, *τὸ δεύτερον γὰρ τοῖς ἐμοῖς ἀντὴν χρεὼν | τόξοις ἁλῶναι.*

34. POSTERITATE, abl. of means, "through the lapse of after days." Cf. Tac. Ann. III. 19, *gliscit utrumque posteritate.*

35. Cf. Ov. ex P. III. 2, 35, *vos etiam seri laudabunt saepe nepotes* INTER, "in the words of," cf. II. 34, 76, *laudatur faciles inter Hamadryadas.* "Rome shall sing my praises in the voices of after generations."

38. LYCIO . . . DEO. Apollo (cf. Hor. Od. III. 4, 62, *qui Lyciae tenet | dumeta*). There is a possible allusion to the admission of his works into the temple of the Palatine Apollo.

II

He returns to his usual theme and sings of the power of his verse over the minds of women and of the glory that his songs have won.

1, 2. This couplet is in many editions made to form the concluding couplet of the preceding elegy. Others again following Muretus and Scaliger regard the two poems as forming but one elegy. Either of these views may be right. Both are in themselves unobjectionable, but MSS. authority, such as it is, is entirely against them, and the poems are perfectly satisfactory if regarded as separate, though dealing with the same subject.

1. ORBEM. The metaphor is drawn from the ring where horses are exercised. Cf. III. 3, 21, *cur tua praescripto sevecta est pagina gyro.*

IN SOLITO. Cf. II. 4, 18, *gaudeat in puero.*

3. DETINUISSE NL: *detenuisse* FV: *te tenuisse* D: *delenisse* (Ayrmann). *detinuisse* = "held spell-bound." Cf. Mart. XIV. 166, 2, *qua eduxit silvas detinuitque feras.* But in view of the fact that we have *sustinuisse* in the next line and that FDV write *tenuisse*, it is possible that Ayrmann's *delenisse* may be right. It is a distinct improvement, and but for the parallel to *detinuisse* from Martial might be regarded as certain.

5. THEBAS must be taken with AGITATA; "driven to Thebes." Amphion by the sound of his harp caused the walls of Thebes to rise magically from the ground. Pausanias couples Orpheus and Amphion similarly, VI. 20, 18, *εἶναι μὲν Ἀμφίονα εἶναι δὲ καὶ τὸν Θρᾷκα Ὀρφέα μαγεῦσαι δεινὸν καὶ αὐτοῖς ἐπᾴδουσι θηρία τε ἀφικνεῖσθαι τῷ Ὀρφεῖ καὶ Ἀμφίονι ἐς τὰς τοῦ τείχους οἰκοδομίας τὰς πέτρας.*

7. GALATEA, a sea-nymph, was beloved by Polyphemus, whose music drew her from the sea. He was, however, but an unhappy lover, for Galatea loved the shepherd Acis. Cf. Theocr. 6, 11; Ov. Met. XIII. 750.

9. TAENARIIS. . . COLUMNIS. i.e. of black marble, cf. Plin 36. 135.

QUOD NON, not as Paley = "as for the fact that," but simply "for no hall is mine," etc. He proceeds to show that poetry alone can account for the honour in which he is held, for he has no wealth.

10. CAMERA. A vaulted roof, as opposed to the *lacunar* or flat panelled ceiling. For the use of ivory for the decorations of roofs, cf. Hor. Od. II. 18, 1, *non ebur neque aureum | mea renidet in domo lacunar.* Sen. Quaest. Nat. I. pro *l.* 7, *lacunaria ebore fulgentia.*

PHAEACAS, from *Phaeacus*, not *Phaeax*, which would give *Phaecacās* (MSS. give the unmetrical *Phaeacias*). The allusion is to the famous orchard of Alcinous. cf. Hom. Od. VII. 112.

12. OPEROSA ANTRA. "artificial grottoes." cf. IV. 8, 52, *non operosa comis sed furibunda decens*: Ov. Her. 3, 31, *operoso ex aere.*

MARCIUS LIQUOR. Water from the aqueduct built by Q. Marcius Rex, 144 B.C., and restored by Vipsanius Agrippa. It was particularly famous for its clearness as a drinking water, but was also used for ornamental purposes. Cf. Plin. XXXI. 41, *clarissima aquarum omnium in toto orbe frigoris salubritatisque palma praeconio urbis Marcia est inter reliqua deum munera urbi tributa, cum, quantum Virgo tactu praestet, tantum praestet Marcia haustu, quamquam utriusque iam pridem urbi perit voluptas, ambitione avaritiaque in villas ac suburbana detorquentibus publicam salutem.*

16. *et* O (om. N). The phrase "Calliope wearied by my dancing"

is uncomplimentary either to Calliope or Propertius. We must read NEC (Baehrens).

19–26. Cf. Hor. Od. III. 30, 1, *exegi monumentum aere perennius* et sqq.

PYRAMIDUM SUMPTUS. A bold phrase for *sumptuosae pyramides*: cf. *Herculis error*, I. 20, 15, 16.

20. ELEI. Sc. at Olympia. CAELUM IMITATA, by its size, loftiness and splendour. Cf. Mart. VIII. 36, 11, *haec, Auguste, tamen, quae vertice sidera pulsat, | par domus est caelo.*

21. MAUSOLEI SEPULCRI. The Mausoleum was erected in memory of Mausolus, king of Caria, by his widow Artemisia. He died 353 B.C., and his monument, adorned by Scopas, Bryaxis, Timotheus, and Leochares, four of the greatest sculptors of the day, was regarded as one of the wonders of the world. What remains of its sculptures is to be seen in the British Museum.

24. ICTUS DVL: *ictu* NF: PONDERE NDVL: *pondera* F. We have to choose between three readings: (1) *ictu pondera victa ruent*, F. (2) *ictu, pondere victa, ruent*, N. (3) *ictus pondere victa ruent*, DVL.

(1) "Their huge weights shall fall vanquished by the strokes of time." (2) "They shall fall before the strokes of time crushed by their own weight." Either of these readings are possible, but we should perhaps expect a plural (cf. Housman, Journ. Phil. No. 43, p. 8, 9), instead of the singular *ictu*, the two ablatives side by side in N are very awkward, and it is hard to account for *ictus*, the reading of DVL. (3) There can therefore be little doubt that Housman is right in following DVL and taking *ruent* transitively. Tr. "the strokes of years will overthrow them crushed by their own weight." The comparative rarity of the transitive use of *ruo* would perfectly account for the corruption to *ictu*. There is the further advantage that thus the pentameter harmonizes better with the hexameter, the change of subject being avoided.

23. AB AEVO. For *ab* denoting cause, cf. I. 16, 14, note.

III

Propertius has dreamed of turning to sing the wars of Rome; but he is rebuked by Phoebus, and recalled to sing of love in his former style.

2. UMOR EQUI. Hippocrene, the spring caused by a blow from the hoof of Pegasus, the magic horse of Bellerophon.

4. TANTUM OPERIS. Accusative in apposition to the sentence. For the phrase, cf. 11, 70, *tantum operis belli sustulit una dies.*

HISCERE REGES. "To tell of thy kings with open lips." A very bold accusative, perhaps, as Postgate suggests, "softened by the intervention of the semi-cognate acc. *tantum operis*:" the active use of the verb is exceedingly rare, apparently occurring only in Att. ap. Non. 120, 30, *plus quam fas est hiscere*, and Ov. Met. XIII. 231, *hiscere quicquam.* But cf. II. 31, 6, *carmen hiare.*

5. FONTIBUS. Cf. *ll.* 51, 52; II. 10. 25; Hor. Ep. I. 3, 10.

7. CECINIT O: *cecini* ς. The latter reading is more generally adopted, but wrongly. *cecinit* gives excellent sense: *ll.* 7–12 outline the subject treated in the Annales of Ennius, which Propertius represents himself as about to imitate. *cecini* on the other hand represents Propertius as well embarked on patriotic epic; there is no reason to believe that

he did actually touch on so wide a subject, nor (in view of the reading of O) for making Propertius represent himself as having so done: moreover we should expect *canebam* rather than *cecini*. The rebuke of Phoebus would suit either case, but the opening words, "madman, what hast thou to do with such a stream," seem to take us back to the moment (*l.* 6) when Propertius stooped to drink, and to check him in the act.

CURIOS seems from its proximity to *Horatia pila* to refer unmistakably to the fight between the Horatii and Curiatii; here perhaps, as Rothstein suggests, Propertius traces the descent of the Roman family of the *Curii* from the *Curiatii*: there was great doubt in ancient times whether the *Curiatii* were the champions of Rome or of Alba: cf. Liv. I. 24, 1, *tamen in re tam clara nominum error manet, utrius populi Horatii, utrius Curiatii fuerint.* In any case *Curii* is a curious and unique abbreviation for *Curiatii*.

HORATIA PILA. Propertius uses a phrase reminiscent of a certain spot in the Forum, known as *pila Horatia.* In that case however *pila* is fem. sing. and means "pillar." Cf. Dion. Hal. III. 22, 9, *ἡ γωνιαία στυλὶς ἡ τῆς ἑτέρας παστάδος ἄρχουσα ἐν ἀγορᾷ, ἐφ' ἧς ἔκειτο τὰ σκῦλα τῶν Ἀλβανῶν τριδύμων. τὰ μὲν οὖν ὅπλα ἠφάνισται διὰ μῆκος χρόνου, τὴν δὲ ἐπίκλησιν ἡ στυλὶς ἔτι φυλάττει τὴν αὐτὴν Ὁρατία καλουμένη πίλα.* Cf. also Liv. I. 26, 10.

8. AEMILIA . . . RATE. If Propertius is strictly accurate, this must refer to the victory of L. Aemilius Paullus over Demetrius of Pharos in 219 B.C. It is however tempting to see a reference to the gorgeous scene described by Livy, XLV. 35, 3, when a later L. Aemilius Paullus sailed up the Tiber laden with the spoils taken from Perseus of Macedonia. This however occurred in 167 B.C. and could not have been related by Ennius, who died 169 B.C. It is of course possible that we have an anachronism on the part of Propertius, but we can only definitely secure this attractive though unnecessary interpretation by accepting *cecini* as the correct reading in the preceding line (q.v).

9. FABII, sc. Quintus Fabius Maximus Cunctator, whose waiting policy was so successful against Hannibal in the opening years of the second Punic war. Cf. Enn. Ann. 313, *unus homo nobis cunctando restituit rem.*

10. AD PIA VOTA. The *supplicationes* held after Cannae.

11. LARES. Varro attributes the retreat of Hannibal from before the gate of Rome (211 B.C.) to the intervention of a god named Tutanus. Cf. Varro ap. Non. 47, *noctu Hannibalis cum fugavi exercitum | Tutanus, hoc Tutanus Romae nuncupor, | hacpropter omnes, qui laborant, nuncupant.* In Fest. (Paul) p. 283 it is narrated that a temple was erected to the god Rediculus, near the porta Capena, *quia accedens ad urbem Hannibal ex eo loco redierit quibusdam perterritus visis.*

12. ANSERIS . . . JOVEM. The cackling of the sacred geese saved the Capitol from capture by the Gauls (387 B.C.), cf. Liv. V. 47.

13. CASTALIA. Propertius' topography is confused. The Castalian spring was on Parnassus, not on Helicon. But in an allegorical dream topographical precision can hardly be required. ARBORE = *silva* "from the Castalian grove."

15. Cf. Hor. Od. IV. 15, 1, *Phoebus volentem proelia me loqui | victas et urbes increpuit lyra, | ne parva Tyrrhenum per aequor | vela darem.*

19, 20. "So that oft thy book shall be cast down upon a stool, thy book which some lonely maid reads as she waits her absent lover." The couplet is somewhat strained and awkward in expression, the most important fact being relegated to the relative clause. His meaning is, "Many a maid shall pore over thy verse as she awaits an absent lover, and cast it down on the footstool of her chair as she starts up to welcome his arrival." Or the point may be that the reading is desultory (cf. "the desultory reading of a forlorn mistress." Paley, ad loc.). The reader is restless: the book is oft taken up and oft cast aside.

21. PRAESCRIPTO SEVECTA GYRO. The metaphor is from the training-ring for horses. Cf. *orbem* 1. 39. Cf. Cic. de Or. III. 19, 70, *ex ingenti quodam oratorem immensoque campo in exiguum sane gyrum compellitis.* Columella. X. 225, *me mea Calliope . . . iam revocat parvoque iubet decurrere gyro. sevecta* is found only here, and though a possible reading is at best doubtful. Scaliger's neat correction, *praescriptos evecta . . . gyros*, is exceedingly probable.

22. Cf. 9, 3, 4, *quid me scribendi tam vastum mittis in aequor? | non sunt apta meae grandia vela rati.* Postgate suggests that Dante (Purg. 1, 2) has this line in mind when he speaks of *la navicella del mio ingegno.* The metaphor is, however, too common in Latin poetry (cf. Verg. G. II. 41; Ov. A. A. III. 26; Hor. Od. IV. 15) to justify the assumption that Propertius was known to Dante.

24. TURBA=commotion. Cf. Att. Ap. Non. 524, *non video quam turbam quosve fluctus concites.* Plaut. Bacch. IV. 10, 1, *quas mihi filius turbas turbet.* This use of the word is almost entirely ante-classical.

27. With rather curious taste Propertius makes the grotto of the Muses on Mount Helicon artificial: such artificial grottoes (*operosa antra* III. 2, 12) were sometimes erected in private gardens. Cf. Plin. XXXVI. 154, *appellantur quidem ita (pumices) erosa saxa in aedificiis, quae musea vocant, dependentia ad imaginem specus arte reddendam.*

28. PUMICIBUS. Not necessarily pumice but any *saxum erosum*: cf. foregoing note; cf. Ov. Met. VIII. 562, *pumice multicavo nec levibus atria tofis | structa*; Verg. G. IV. 373.

TYMPANA. The instrument generally associated with Bacchic orgies is here connected with the worship of the Muses. For the connexion between Bacchus and the Muses, cf. II. 30, 33–40.

29. ORGIA (Heinsius): *ergo* O. Heinsius' brilliant emendation may be regarded as certain: for its meaning, "mystic instruments," see III. 1, 4, note. *ergo* is meaningless; it cannot =*deinde* as Broekhuyzen claims for it. It has but two meanings, (1) "therefore;" (2) the resumptive "well then" (*δ'οὖν*).

SILENI, the attendant of Bacchus, cf. *l.* 28 note.

30. TEGEAEE. Tegea, a town of Arcadia, the district particularly associated with Pan. Cf. Verg. Georg. I. 18, *Pan ovium custos tua si tibi Maenala curae, | adsis, o Tegeaee, favens.*

CALAMI. The Pan-pipes. Cf. Lucr. IV. 586, *quum Pan | unco saepe labro calamos percurrit hiantes, | fistula silvestrem ne cesset fundere musam.*

31. COLUMBAE. The dove is sacred to Venus. Cf. IV. 5, 65, *cape torquatae, Venus o regina, columbae | ob meritum ante tuos guttura secta focos.* Ov. Met. XIII. 673 and passim.

MEA TURBA, "the birds I love." Cf. Ov. A. A. III. 811, *mea turba, puellae.*

32. There is a spring in the cave (cf. Plat. Phaedr. 278 B. *καταβάντε ἐς τὸ νυμφῶν νᾶμα καὶ μουσεῖον*), which is identified with Hippocrene, cf. *l.* 2. GORGONEO is a most obscure epithet. Pegasus sprang from the Gorgon's blood, and hence the spring which he called forth with a blow from his hoof is called *Gorgoneus*. For the legend of his birth cf. Hes. Theog. 280. *τῆς δ' ὅτε δὴ Περσεὺς κεφαλὴν ἀποδειροτόμησεν, | ἐκθορε Χρυσάωρ τε μέγας καὶ Πήγασος ἵππος.* Ov. Fast. V. 7, *dicite, quae fontes Aganippidos Hippocrenes | grata Medusaei signa tenetis equi.*

33. DIVERSAEQUE . . . PUELLAE NDV. *diversae* must, as Postgate points out, mean "in different parts of the cave." (He quotes Verg. G. IV, 432, *sternunt se somno diversae in litore phocae.*) It is, however, possible that we should read *diverse* FL, and take it with *sortitae rura* as = *diversa sortitae rura.* RURA, "fields," is a curious word to describe the different provinces of the Muses, but may perhaps be justified by the analogy of Pind. Pyth. VI. 1; Nem. VI. 32, *Πιερίδων ἀρότοις δύνατοι παρέχειν πολὺν ὕμνον.* X. 27, *Μοίσαισι δ' ἔδωκ' ἀρόσαι* (see Hertzberg ad loc.); Ar. Frogs, 1300, *λειμῶνα Μουσῶν ἱερὸν* (Paley). But *iura* "provinces" is a tempting correction (Scaliger from a cod. Vaticanus).

34. IN SUA DONA. "to prepare their diverse gifts." sc. gifts for their several votaries.

35. THYRSOS. Cf. II. 30, 38, *docta cuspide Bacchus*, note.

CARMINA NERVIS APTAT. "tunes her song to the music of the lyre;" i.e. sings to the accompaniment of the lyre. Cf. Hor. Od. II. 12, 3, *mollibus aptari citharae modis.*

38. UT REOR A FACIE. Paley suggests that Propertius derived Καλλιόπεια from *καλὴ* and *ὄψις*, a false etymology. It is possible, but the supposition is hardly necessary. Hesiod (Theog. 79) says *ἡ δὲ προφερεστάτη ἐστὶν ἀπασέων*, but Propertius probably does no more than playfully compare the goddess with her portraits.

39. CYCNIS, the swans that draw the chariot of Venus. Cf. Hor. Od. III. 28, 13, *quae . . . Paphon | iunctis visit oloribus.* Ovid likewise claims a swan-drawn car, cf. A. A. III. 809, *lusus habet finem: cycnis descendere tempus, | duxerunt collo qui iuga nostra suo.*

40. "Nor shall the neighing of the war-horse allure you to battle." (Rothstein interprets *ducet*=*vehet*, and holds that *fortis equi sonus*= the neighing war-horse. But this is so harsh as to be hardly possible.)

41. PRAECONIA CLASSICA=*bellorum navalium laudes* (Paley). For this sense of *praeconium*, cf. Cic. Arch. 9, 20, *mandare versibus laborum praeconium.* (Postgate translates "martial advertisement," but there is no instance of *classicus* in this sense. Beroaldus gives *praetoria* from a "codex reverendae vetustatis." The sense thus given is admirable (sc. "Praetorian bugles"), but it is improbable that the comparatively common *praetoria* should have been corrupted into the rarer *praeconia* (*praeconica* FDV) in our MSS.)

42. FLARE (Dousa pater): *flere* O. *flere*="to tell in mournful strains" (cf. I. 9. 10, *aut Amphioniae moenia flere lyrae*) is wholly unsuited to the context, and Dousa's emendation is certain. ("*flere* quod non erat tentandum El. I. 9, 10, hic ubi de fortissimo carminum genere cornuum sonitui comparatio agitur, ferri nequaquam potest." Hertzberg.) For *flare* cf. Mart. XI. 3, *Pieria proelia flare tuba.*

AONIUM. Aonia was a district of Boeotia, including Mount Helicon (cf. Serv. ad Verg. E. 6. 65).

TINGUERE NL: *tingere* FD: *cingere* V. *tinguere* "to stain," "profane," gives perfectly satisfactory sense. *cingere* V, "to beleaguer," is equally good, and may be right, though the weight of MSS. support is strongly against it.

43. QUIBUS . . . STENT . . . REFRINGAT. sc. *nil tibi sit quibus, etc.* MARIANO SIGNO must be taken closely with *proelia*. It refers to the eagle, which Marius was the first to make the legionary standard. Cf. Plin. X. 16.

CAMPIS, sc. Aquae Sextiae and the Raudine Plains, cf. II. 1. 24.

44. TEUTONICAS. The Teutones were defeated at the former place (102 B.C.), the Cimbri at the latter (101 B.C.).

45. SUEVO (codd. Beroaldi): *sevo* O. The Suevi crossed the Rhine 29 B.C. and were defeated by Gaius Carinas. Cf. Dio. LII. 21. It is probably to this that Propertius refers. (Broekhuyzen, however, explains it as referring to Caesar's victory over Ariovistus 58 B.C. If this view be accepted *Suevo* is loosely used.)

47. ALIENUM, sc. *austeri viri*, cf. *l.* 50.

CORONATOS, i.e. still wearing the garlands of the banquet.

48. EBRIA SIGNA. torches, etc., dropped by the lover on being discovered and driven in flight by the husband of his mistress.

49. EXCANTARE. "to lure forth." Cf. Luc. VI. 686, *tum vox Lethaeos cunctis pollentior herbis | excantare deos.*

50. FERIRE. "cheat," cf. IV. 5, 44, *cum ferit astutos comica moecha Getas*: Plaut. Trin. II. 1, 19, *ubi illa pendentem ferit iam amplius erat.*

52. PHILETAEA AQUA, as opposed to the *magni fontes, ll.* 5, 6, whence Ennius drank.

IV

Propertius prophesies complete success for the great expedition of Augustus against the Parthians. This expedition actually took place in 20 B.C., and was in no way an expedition of conquest, but preparations had been made for some years previously, and the court writers of the day vied with one another in their extravagant prophesies of conquest. Cf. Ov. A. A. I. 177.

1. DEUS CÆSAR. Augustus, although frequently hailed as divine by the poets of his court (cf. IV. 11, 60; Hor. Od. III. 3. 11; Verg. E. 5. 64) and though worshipped throughout the provinces, shrank from full acceptance of these divine honours, requiring his name to be associated with that of the genius of Rome, and resented being personally addressed as a divinity. Cf. Philo. Leg. ad Gaium, 23, *τὸ μὴ δεσπότην μήτε θεὸν αὐτὸν ἐθελῆσαι προσειπεῖν, ἀλλὰ κἂν εἰ λέγοι τις δυσχεραίνειν.*

AD INDOS = *usque ad Indos.* The conquest of Parthia would give control of the Persian Gulf and Indian Ocean, the *gemmiferum mare* of *l.* 2.

2. GEMMIFERI . . . MARIS. Cf. I. 14, 12, *et legitur rubris gemma sub aequoribus.*

3, 4. The MSS. give *magna, viri, merces*: . . . *Tigris* (*Tygris* N) *et Euphrates sub tua iura fluent.* The question arises, to whom *tua* refers. The traditional explanation is to refer it to Augustus. But Augustus has not been addressed in the second person, and the second person singular, without any vocative to which it can be referred, is intolerable, following as it does immediately upon the voc. plur. *viri.* Housman has solved the difficulty. He would read THY-

BRIS, ET EUPHRATES SUB TUA IURA FLUET. Tr. "furthest earth prepares triumphs for thee, Tiber, and Euphrates shall flow subject to thy sway." He supports the vocative *Thybris* instead of *Thybri* by III. 7, 68, *et tu materno tacta dolore Thetis.* The corruption of *Thybris* to *Tigris* would be easy: "the *Tygris* of N may be a vestige of the change." "For the ascription of *iura* to the Tiber" he quotes Ov. Met. II. 259, *cuique fuit rerum promissa potentia Thybrim*; Verg. A. VIII. 77, etc. The alternative is to accept Broekhuyzen's conjecture *sua*; i.e. the Tigris and Euphrates will flow free at last, Rome having crushed the tyrants of the East. But this is impossible in view of the context, which contemplates the subjugation of the East by Rome. Heinsius' *nova* is further from the MSS. and gives not very forcible, though fairly good sense. (In support of *tua* Postgate cites Aus. Ep. IV. 1, *Danubius . . . | totus sub vestra iam ditione fluo.*)

5. SERA . . . VIRGIS. sc. *ultima terra.* The "far East late in time yet none the less surely shall become a Roman province." Cf. III. 15, 35, *sera tamen pietas.* Verg. E. 1. 27; Anth. Pal. VII. 349, ὄψε μὲν, ἀλλ᾽ ἔθανον. *virgis* = the *fasces* of the Roman governor. [Heinsius conjectured *Seres et*: but (1) the reading of the MSS. is satisfactory; (2) the introduction of the Seres (Chinese) makes *Partha tropaea* in the next line pointless and irrelevant.]

7. PRORAE, vocative, see subsequent note.

8. SOLITUM . . . EQUI. *armigeri equi* must be vocative. "Ye war-horses ply your accustomed task." Otherwise we have the absurd phrase "ply the accustomed task of the war-horse," an obscure inversion incredible even in Propertius. [The meaning of *munus* is simple enough: it is folly to see, with Hertzberg, an allusion to the *equus publicus* ("omnes hic alloquitur, quibuscunque equum publicum ducere licebat.")] With this interpretation of *l.* 8 it is best to regard *prorae* also as vocative and so preserve the symmetry of the couplet.

9. CRASSOS CLADEMQUE. see note II. 10, 14.

11. SACRAE VESTAE. *Vesta* here = *templum Vestae* (cf. Ov. F. VI. 437) or *ignis Vestae* (cf. Verg. G. IV. 384, *ter liquido ardentem perfudit nectare Vestam*; Ov. F. VI. 291). It cannot mean the goddess herself for *sacra* is never applied to *deities themselves*, only to *objects dedicated to a deity.*

13, 14. The asyndeton between the two lines is somewhat harsh and, as Paley points out, it would have been easy to write *et vulgi ad plausus.* Markland suggested *onerato Caesaris axe*, which is simple and certainly removes all harshness. But cf. III. 9, 53–55, *prosequar et currus utroque ab litore ovantes, | Parthorum astutae tela remissa fugae, | castraque*, etc., where we have a very similar and equally bold use of asyndeton.

14. Cf. Ov. Tr. IV. 2, 53, *ipse sono plausuque simul fremituque calentes | quadriugos cernes saepe resistere equos.*

16. TITULIS OPPIDA CAPTA LEGAM. Representations of the captured cities are carried on the cars with their names written beneath. (Cf. Ov. ex P. II. 1, 37, *protinus argento veros imitantia muros, | barbara cum pictis oppida lata viris*: Ep. Drus. 462, *captaque per titulos oppida lecta suos.*) The phrase is curious; it is a condensation for *titulis legendis oppida capta agnoscam.* Further *et . . . legam* is virtually parenthetical, for in *ll.* 17, 18, *tela arcus, duces sedere* are dependent on *spectare* (*l.* 15). A parallel, though less harsh, is to be found III.

6, 11–13, where *vestem pendere* (*l.* 15) is dependent on *vidisti* (*l.* 11) although *l.* 10 *ornabat niveas nullane gemma manus ?* has intervened.

17. Cf. 9, 54, *Parthorum astutae tela remissa fugae.*

18. SUBTER governs ARMA and is somewhat harshly separated from it. Cf. II. 9, 18, note. The captured leaders sit chained beneath trophies of arms. Cf. Ov. ex P. III. 4, 104, *stentque super vinctos trunca tropaea viros.* (There is no necessity for supposing with Paley that the *duces* are merely effigies.)

19. TUAM PROLEM, Augustus the descendant of Aeneas, son of Venus.

22. SACRA VIA, cf. II. 1, 34, note.

MI ℸ: *me* O. *me* is unsatisfactory: we require rather, "It is enough for me to applaud" than "it is enough that I should applaud." The dative *mi* forms a more satisfactory antithesis to *illis* (21).

V

"Love, whom I worship, is a god of peace: war is but a vain delusion: victor and vanquished are undistinguished in the after-world: while, therefore, I am young, love shall be my theme, and when old age comes, then I will betake me to philosophy."

2, 3. SAT MIHI (Livineius) . . . NEC TANTUM (Lachmann): *stant mihi . . . nec tamen* O. If we accept the reading of O, the only possible interpretation is that of Paley. "Much as all lovers desire peace, I am compelled to wage war, yet not from avarice, but from differences with Cynthia," i.e. my motives *belli gerendi* are very different from those of others about to fight against the Parthians. *Stant mihi proelia*, i.e. *durant.* But with this interpretation, there is an almost total lack of connexion between *ll.* 1 and 2, *stant mihi proelia* being so abrupt as to make the opening praise of peace as the lover's god almost pointless. The corrections of Livineius and Lachmann involve but slight change (*tamen* = *tn̄*, *tantum*=*tm̄*), and remove all difficulty. "Love is a god of peace: the *militia Veneris* is enough for me; I am not so avaricious as to rush into war to glut my desires for wealth."

4. GEMMA. Cf. Verg. G. II. 506, *ut gemma bibat et Sarrano dormiat ostro:* cups were sometimes cut out of one single stone: cf. Cic. Verr. III. 4, 62, *erat etiam vas vinarium ex una gemma pergrandi trulla excavata manubrio aureo.* The cups of chalcedony, etc., which have come down to us might be so described. It may, however, mean no more than *pocula gemmata*; cf. Juv 10. 26.

5. IUGIS "yokes of oxen." Cf. Cic. Verr. II. 3, 120, *accidit, ut ii minus multis iugis ararent.*

CAMPANIA provided the richest arable land in Italy. Cf. Plin. XVIII. 111, *universas terras campus Campanus antecedit.*

6. AERA. The reference is to Corinthian bronze, said to have been formed by the accidental fusing of gold, silver and bronze at the burning of Corinth by Mummius 146 B.C. Cf. Plin. II. 2, 68; Stat. Silv. II. 2, 68, *aeraque ab Isthmiacis auro potiora favillis.*

The best MSS. are curiously corrupted, N alone preserves a vestige of the truth (see App. Crit.).

7. INFELIX. "unpropitious to." Prometheus, according to one legend, was said to have created man, moulding him of clay. Cf. Ov. Met. I. 76—88; Hor. Od. I. 16, 13; Paus. X. 4, 4, who locates the miracle in Phocis, where remains of the process were said to exist: ταῦτα ἔτι

λείπεσθαι τοῦ πηλοῦ λέγουσιν, ἐξ οὗ καὶ ἅπαν ὑπὸ τοῦ Προμηθέως τὸ γένος πλασθῆναι τῶν ἀνθρώπων.

8. PARUM . . . OPUS. "With too little care he moulded the human heart." *cauti* ς ("he accomplished a work of little forethought") is a needless correction.

9. IN ARTE, "in the exercise of his art." Cf. II. 3, 42, note. NON VIDIT "forgot."

10. RECTA, "straight." Cf. Hor. Ep. II. 2, 44, *scilicet ut vellem curvo dinoscere rectum.* "It is an extension of the original metaphor which spoke of right conduct as a straight course: the prose word (i.e. for *curvus*) is *pravus*" Wickham.

14. RATES. The plural is unusual, but a poet need not be too precise in his descriptions of the underworld. Moreover cf. IV. 7, 55, where there are at least two ferryboats on the Styx. Hertzberg objects (1) to *rates*, (2) to *vehere* "nam animam antequam ad rates pervenerit, vectam esse quo iure dixeris?" But *vehere* might describe the journey of the soul to the Stygian shore. There is, therefore, no necessity to follow him in accepting Schrader's correction, *at inferna s. v. rate*, though it is clever and gives a more familiar picture. The same statement applies to *ab inferna, s. v. rate*, codd. Beroaldi. The change involved by these corrections is, however, very slight. *inferna stulte* might easily become *infernasstulte*, and *ad . . . rates* would naturally follow. Schrader's correction is, I think, a distinct improvement on the reading of O and may be right.

17. DULICHIO = *Ithacensi*. Cf. II. 2, 7, note. IRO, the well-known beggar in the Odyssey (Bk. XVIII.). For the contrast between Croesus and Irus, cf. Ov. Tr. III. 7, 42, *Irus et est subito qui modo Croesus erat.* Mart. V. 39, 8.

18. CARPTA (Baehrens): *parca* O: APTA DVF: *acta* NL. *parca die* is undoubtedly corrupt. The sense that seems required is "that death is best that comes late," sc. for the after life has no compensations. This cannot be got from *parca quae venit acta die*. Hertzberg attempts to explain *parca dies* = "time that is compassionate and spares the life of man." But *parca die* will not yield this nor indeed any other sense. Some emendation is necessary; *carpta* (Baehrens) is best. "That death is best, that comes after we have enjoyed our little day": the sense is admirable, and *carpta* might easily have been corrupted into *parca* O, or *parta* ς. The question remains, "Are we to read *acta* or *apta*?" *apta* is distinctly preferable both in point of sense and Latinity: *acta* cannot be supported by III. 7, 30, *ista per humanas mors venit acta manus.* As Paley justly remarks, "*per humanas manus* makes all the difference." [Lachmann conjectured *Parcae*, and read *acta*. "That death is best, that comes driven on by the fatal day." But all death comes thus, and Propertius is far from welcoming *all* deaths: he has no desire for an early death; in fact he looks forward to the pleasures of old age. Paley's interpretation of *parca die*, "the day of poverty," is impossible: *parca* does not mean *pauper*, and his interpretation ("Death comes easiest, when it comes *apta* to relieve you from your poverty") is wholly alien to the context.]

21. IUVET NFL: *iuvat* DV. Either is possible, but the subjunctive is more vigorous.

24. SPARSERIT ET N: *sparsit et* FL: *sparserit* DV: ET NIGRAS ς:

integras O. *integras* must be rejected as a corruption of *et nigras* (*inte* having been written for *etni*). Cf. Ov. Tr. IV. 8, 2, *inficit et nigras alba senecta comas.* The alternative is to retain *integras* and omit *et.* (1) This gives us, however, a very harsh asyndeton. (2) If with Prof. Phillimore we place an exclamation mark after *comas*, the sense will be somewhat weak and irrelevant. "When love has become impossible, then and not till then, let old age sprinkle my untouched locks with grey!" i.e. let me cease to be attractive to women. We should, moreover, expect *spargat* rather than *sparserit.*

26. TEMPERET. "rules." Cf. Stat. Th. I. 305, *Mercurius . . . temperat astra.*

27. VENIT. For the change of mood in indirect question, cf. II. 16, 29, 30.

QUA = *qua ratione.* Cf. Verg. A. I. 676, *qua facere id possis nostram nunc accipe mentem.*

COACTIS CORNIBUS, the horns of the crescent moon are represented as meeting to form the full orb of the moon. Cf. Ov. Her. II. 3, *cornua cum lunae pleno semel orbe coissent.* Met. X. 295, *coactis | cornibus in plenum noviens lunaribus orbem* (Rothstein).

29. SALO SUPERANT. "sweep in triumph over the sea." CAPTET, "seeks." Propertius seems to imitate Verg. G. I. 462, *unde serenas ventus agat nubes, quid cogitet humidus auster.*

31. Cf. Lucr. V. 94, *tres species tam dissimiles, tria talia texta, | una dies dabit exitio, multosque per annos | sustentata ruet moles et machina mundi.*

32. Cf. Verg. G. I. 380, *bibit ingens arcus.*

33. PERRHAEBI PINDI. The Perrhaebi were a people dwelling in Epirus on the west slopes of Pindus. Cf. Strabo, IX. p. 434, *ἡ δὲ Πίνδος . . . πρὸς ἑσπέραν Περραίβους μετανάστας ἀνθρώπους ἔχουσα.* By a common poetical device he limits the question as to the causes of earthquakes in general to the special case of Mount Pindus.

34. LUXERIT, from *lugeo.* ATRATIS EQUIS, sc. at the eclipse. DVF give *attractis*, cf. II. 1, 31, App. cr. and note.

35. PLAUSTRA BOOTES DV: *flamma palustra* FL: *flamma boon* N. There can be no donbt that DV are right. The probable explanation of the corruption *flamma* is that it arose from "the likeness of *p* to *f* and of *st* to *n*, and of *flaunra* to *flamma*" (Housman). (N give *seros*, whence Rothstein conjectures *seros versare boves it flamma Bootae.* The objection to this otherwise ingenious conjecture is that it entirely fails to explain the presence of *plaustra* in DV and *palustra* in FL.)

BOOTES. A constellation so close to the Great Bear as to be called *Arctophylax.* Hence he is here spoken of as in charge of the *boves et plaustra* of the constellation known sometimes as the "Bear," sometimes as the "Wain." Cf. II. 33, 24, note. SERUS, cf. Od. V. 272, *ὀψὲ δύοντα Βοώτην.*

36. SPISSO IGNE. The Pleiades are set so close together that the individual stars are hard to distinguish. Rothstein quotes Arat. Phaen. 254, and Germanicus' translation of the same (256), *brevis et locus occupat omnes, | nec faciles cerni, nisi quod coeuntia plura | sidera communem ostendant ex omnibus ignem.*

38. IN PARTES . . . EAT. "fall in its revolution into four seasons." Cf. Ov. Met. XV. 199, *non in species succedere quattuor annum | aspicis?*

39. GIGANTUM FLDV, om. N. The sense is perfectly satisfactory. The giants after being vanquished by the Olympians were cast down into Tartarus. Cf. Stat. Theb. IV. 556. Haupt objects to the reading on the ground that *ll.* 45, 46 point rather to some reference to the punishment of sinful men. He, therefore, accepts *nocentum* (Lobeck). Housman suggests *reorum.* ("Let this be corrupted to *deorum*, and the scribes will have before them the manifestly absurd phrase *iura deum et tormenta deorum :* small wonder then that one of them should omit the last word, and the other substitute *gigantum.* Cf. Ov. Ibis. 191, *tormenta reorum.*") But the giants suffered for their sins and the mention of their torments is perfectly relevant though not so pointed as *nocentum* or *reorum.*

40. TISIPHONE, one of the furies. Cf. Tib. I. 3, 69, *Tisiphoneque impexa feros pro crinibus angues | saevit.*

41. ALCMAEONIAE FURIAE. Alcmaeon slew his mother *Eriphyla* (see II. 16, 29, note), and was pursued by the Furies.

IEIUNIA PHINEI. Phineus, king of Bithynia, unjustly blinded the children of his first wife Cleopatra, on the false accusation of his second wife Idaea. He was, as a punishment, stricken with blindness, and the Harpies were sent continually to defile the meats set upon his table (cf. Apollod. I. 9, 21) ; it is to the latter portion of his punishment that we have a reference in *ieiunia.*

42. ROTA, SCOPULI, SITIS. The punishments of Ixion, Sisyphus and Tantalus.

44. IUGERA PAUCA NOVEM. "nine acres are all too few for Tityus." Tityus was one of the Titans gnawed everlastingly by a vulture. (Cf. II. 20, 31.) His large bulk covered nine acres of ground, cf. Od. XI. 577, ὁ δ' ἐπ' ἐννέα κεῖτο πέλεθρα. Lucr. III. 1001, *qui non sola novem dispersis iugera membris | obtineat.*

45. "Or whether the tale is false that has been handed down to the hapless tribes of man, etc." So taught the Epicureans, cf. II. 34, 53. Lucr. I. 102–116 ; III. 976, sqq.

VI

Propertius questions Lygdamus, a slave apparently lent by him to Cynthia (cf. IV. 8. 79), as to her present attitude towards her lover. It is uncertain whether we are to regard the poem as a dialogue or not. The MSS. place marks of interrogation at the end of 16 and 18. In that case the whole poem must be treated as the utterance of Propertius, who in his anxiety heaps question on question upon Lygdamus and imagines a long speech on the part of Cynthia denouncing himself. The alternative is to place a comma after *loco* (*l.* 16) and a full stop after *sono* (*l.* 18) and to make Lygdamus' answer begin at *l.* 15. This makes the poem slightly more forcible, but the interpretation implied by the punctuation of the MSS. is perfectly possible, and on the whole the safest course is to adopt it. (Hertzberg keeping the marks of interrogation at the end of 16 and 18, still regards the poem as a dialogue and makes Lygdamus' answer begin at 19. This is, however, impossibly abrupt. Lygdamus would hardly begin his answer by quoting the words of Cynthia without any preface whatever.) For Lygdamus cf. IV. 7, 35 ; 8, 37, etc.

3. NUM ς : *dum* FLDV : *non* N. Either *non* (= *nonne*) or *num* is possible. *num* is however supported by the reading of FLDV,

while N frequently writes *non* for *num* (e.g. I. 12, 9; III. 5, 42, 43, see App. Crit.).

5. VANO = *mendacio*. Cf. *vani haruspices*. Cic. Div. I. 19, 36.

6. TIMENS. i.e. because of the penalty that threatens you if you lie.

9. SIC, UT (nos) : *sicut* FLDV : *si cã* N. *sicut* is impossible : the usual solution is to read *siccine* (? Avancius). I divide *sicut* into *sic, ut*. This yields suitable sense. Tr. "Did her tears fall even so when you beheld her weep ?" (*si cã = si causa* and is probably a mistake for *sic eã = sicut eam :* see Housman, Jour. Phil. XXI. 150).

13. PENDERE depends on *vidisti* (11), cf. 4, 17, note.

14. SCRINIA may be either (1) "book-caskets," containing perhaps the works of Propertius, or (2) "toilet-cases" : cf. Plin. VII. 108, *scrinio unguentorum*.

17. Cf. Claud. in Eutr. II. 375, *teneros detergent stamine fletus*.

20. "Perjury may be punished even on the evidence of a slave."

21. NULLO FACTO. (1) "Without any acts of love having passed between us," or (2) = *sine causa :* "though I have done naught to vex him."

22. ET QUALEM NOLO (Palmer) : *et qualem nullo* N : *aequalem nulla* FLDV. Palmer's brilliant emendation of the meaningless readings of the MSS. is certain. (N retains a vestige of the truth *nullo* having crept in from the preceding line.) Tr. "And in his house to keep one with whose vileness I will not soil my lips." Cf. Cat. 67, 45, *quendam, quem dicere nolo*. Iuv. 8, 275. DOMI (Heinsius) is an almost certain correction for *domo*. (1) The assonance of *domo* and *nolo* is unpleasing. (2) Housman points out that "*habere domi* is a regular phrase in this connexion." Cf. Q. Cic. de pet. cons. 2, 8, *quo tamen magistratu amicam quam palam domi haberet de machinis emit*. [Heinsius proposed *aequalem nullam dicere habere domi*, and interpreted *aequalem = rivalem :* but for such an interpretation there is nowhere any support.]

24. INSULTET regularly governs the abl. when used in its literal sense "to leap upon" (cf. II. 8, 20, *insultetque rogis*. Verg. G. III. 116, *insultare solo*), and it is just possible to give it that sense if we interpret *morte mea = meo cadavere* (cf. II. 13*a*, 22, *mors mea*, note). But the sense thus given is too violent for the context. We must suppose that the construction has been transferred to the metaphorical sense : "let him make a mock of my death !"

25. MORIBUS. "manners, accomplishments." HERBIS. "magic herbs."

26. "By the *rhombus* whirled on its string." Cf. II. 28, 35, note. For its efficacy in capturing a man's love, cf. Theocr. 2, 30, ὡς δινεῖθ' ὅδε ῥόμβος ὁ χάλκεος ἐξ Ἀφροδίτας, | ὥς τῆνος δινοῖτο ποθ' ἁμετέραισι θύραισιν.

27. RANAE RUBETAE. A kind of toad so called from its living among brambles : cf. Plin. XXXII. 50 ; who further adds that they are *grandissimae omnium, geminis veluti cornibus, plenae veneficiorum*. 51. *mira de iis certatim tradunt auctores . . . ossiculo . . . amorem concitari, et iurgia addito in potionem, venerem adalligato stimulari*.

28. EXUCTIS (Burmann) : *exectis* NFLD : *exactis* F. If *exectis* be right it must mean "cut open;" *execare*, however, nowhere bears this sense, it is always "to cut out." The *ossa* might be *exacta*, the

angues could not be. We should therefore read with Burmann *exuctis*, "dried," cf. Sen. Ep. 30, 1, *infirmum corpus et exuctum*. (The MSS. in Hor. Epod. 5, 37, vary between *execta uti medulla et aridum iecur* and *excuta*, *etc.*)

29. STRIGIS PLUMAE. Cf. Hor. Epod. 5, 19, *uncta turpis ova ranae sanguine* (cf. *rubetae l.* 27) | *plumamque nocturnae strigis*.

30. "And the woollen fillet bound about the doomed man." FUNESTO VIRO is rightly explained by Hertzberg as referring to the effigy of the man, on whom the charm was to work. Cf. Verg. E. 8, 73, *terna tibi haec primum duplici diversa colore* | *licia circumdo, terque haec altaria circum* | *effigiem duco*. Ov. Her. 6, 91, *devovet absentes simulacraque cerea fingit* | *et miserum tenues in iecur urget acus*. As the image is pierced with needles to secure the death of the victim, so it is bound about with the *lanea vitta* to secure his love. (*toro*, the widely adopted conjecture of Heinsius, reduces the passage to nonsense. A *funestus torus* has nothing to do with the preparation of a love charm.)

VIRO. The dative after *cingo* is abnormal, but may be explained on the analogy of *circumdo*, *induo*, etc.

33. Cf. Hom. Od. XVI. 34: Ὀδυσσῆος δέ που εὐνὴ | χήτει ἐνευναίων κάκ' ἀράχνια κεῖται ἔχουσα.

34. NOCTIBUS ILLORUM. *noctes* is used idiomatically = *nocturni concubitus*, cf. *noctes certarum mulierum*, Cic. Att. I. 16, 5.

39. For the metaphor, cf. 24, 13. For the unusual rhythm cf. II. 9, 9; 18, 19: here, however, the two consecutive dactyls make the rhythm extraordinarily harsh.

40. ESSE = *fuisse*. The pres. infinitive here indicates the duration of past time; cf. the use of the present after *iampridem*. For the Greek nom. and infinitive (*integer esse*), cf. II. 9, 7, note. INTEGER = "continent."

41. MIHI SI E TANTO (Lachmann): *nisi et tanto* N: *mihi si tanto* FLDV. *mihi si tanto* would be possible, but fails to explain *et* in the reading of N. Lachmann saw that *nisi et tanto* must be a corruption of *msi e tanto*. Moreover, *e tanto* is both less obscure and more forcible than *tanto*. Lachmann quotes Cic. pro. Rosc. Am. 27, 75, *in urbe luxuries creatur, ex luxuria existat avaritia necesse est*.

42. PER ME = as far as my influence will go to make you free.

VII

In this, one of the most perfect of his elegies, Propertius laments the death at sea of a friend named Paetus, and denounces avarice as the cause of his death: love of gold alone makes men venture upon the sea. Cf. Anth. Pal. VII. 586, οὔτε σε πόντος ὄλεσσε καὶ οὐ πνείοντες ἀῆται, | ἀλλ' ἀκόρητος ἔρως φοίταδος ἐμπορίης. | εἴη μοι γαίης ὀλίγος βίος, ἐκ δὲ θαλάσσης | ἄλλοισιν μελέτω κέρδος ἀελλομάχον. This elegy has been subjected to large transpositions by some editors (cf. Postgate and Baehrens, App. Critt.). But with the exception of *ll.* 21–24 the MSS. order presents no serious difficulty.

4. DE CAPITE ORTA TUO = *a te orta*. For the personification of *pecunia*, cf, 13, 2, *damna querantur opes*.

5. PHARIOS PORTUS. Alexandria, so called from the island of Pharos lying off the harbour,

7. EXCIDIT. (1) "He perished" Cf. 2, 24, *at non ingenio quaesitum nomen ab aevo | excidet*; or more probably (2) with *primo aevo*, "he forfeited," cf. Ter. Andr. II. 5, 12, *uxore excidit*; Ov. Met. II. 328, *magnis tamen excidit ausis.* In favour of this interpretation is the fact that *excidit* is nowhere else used of *persons* with the sense "perish."

8. LONGINQUIS PISCIBUS. Cf. Ov. Ibis. 150, *nostraque longinquus viscera piscis edet.*

9. IUSTA DEBITA. "The due rites of funeral." For this use of *iusta*, cf. Sall. Iug. 11, *postquam illi more regio iusta magnifice fecerant.*

PIAE TERRAE. "the body of the son that loved her well." For this use of *terra*, cf. II. 13*a*, 42, *non nihil ad verum conscia terra sapit.* (Hertzberg holds that *piae terrae* is a genitive. In that case we must translate, "to give the due offering of kindly earth"; earth is spoken of as *pia* to all her children. The interpretation is possible, but *debita* and *dare* both point strongly to *terrae* being a dative.)

10. Cf. Cat. 68, 97, *non inter nota sepulcra | nec prope cognatos compositum cineres.*

ROGOS = *cineres.* Cf. IV. 7. 2, *luridaque evictos effugit umbra rogos.*

11. Cf. Ov. Her. 10, 123, *ossa superstabunt volucres inhumata marinae.* Anth. Pal. VII. 285, *τά δ' ὀστέα ποῦ ποτ' ἐκείνου | πύθεται αἰθυίαις γνωστὰ μόναις ἐνέπειν.*

12. Anth. Pal. VII. 285, *οὐ κόνις οὐδ' ὀλίγον πέτρης βάρος· ἀλλ' Ἐρασίππου | ἣν ἐσορᾷς αὕτη πᾶσα θάλασσα τάφος.*

CARPATHIUM MARE. Cf. II. 5, 11, note. Here probably used loosely for the Aegean (see II. 21–24, note).

13. Ov. Am. I. 6, 53, *si satis es raptae, Borea, memor Orithyiae.* For *Orithyia* see II. 26, 51, note.

16. SANCTOS . . . VIROS. i.e. they had not deserved it. For shipwreck regarded as a punishment for sin, cf. Hor. Od. III. 2, 26, *vetabo qui Cereris sacrum | volgarit arcanae, sub isdem | sit trabibus fragilemve mecum | solvat phaselon.*

25. POSITA EST N: *positaque* FLDV. Either reading may be right, but *posita est* is, I think, somewhat the more vigorous.

26. Cf. Petron. 114, *quod ultimum est iratis etiam fluctibus, imprudens harena componet.*

29. CURVATE (Lendrum): *curvae* O. *curvae* involves an *hiatus* (which might however be justified from other passages in Propertius) and gives poor sense. It is not the ship, but the builders of the ship, that can be said *texere leti causas. curvas* (Passerat) is equally simple, but less forcible. *curvate*, "build ships with curving keel."

31. "Earth was too small: we have added the waves to the other dooms of death." Cf. Lucan, III. 196, *fatisque per illam | accessit mors una ratem* (sc. Argo, the first ship). Lachmann places the colon after *fatis*, and quotes Sen. Q. N. V. 18, 8, *parum videlicet ad mortes nostras terra late patet.* If the quotation be continued it will be seen that it rather supports the punctuation given in the text: *itaque eamus in pelagus et vocemus in nos fata cessantia.* Apart from this either punctuation is satisfactory.

36. Cf. II. 25, 24, *cum saepe in portu fracta carina natet.*

21–24. It is impossible to assign these lines any meaning in the context assigned them by the MSS. Argynnus was a beautiful youth beloved by Agamemnon, who was drowned, according to the legend that has come down to us, in the Cephissus (cf. Athenaeus, XIII. 603).

The doom of Argynnus might be quoted as an ancient parallel to the tragic fate of the young and beautiful Paetus, but such a parallel is out of place in the position given to these lines by the MSS. Professor Ellis attempts to preserve them in their traditional place by making them serve to localize the scene of Paetus' shipwreck. This—with the readings given by the MSS. in *l.* 22—they fail to do : some place-name is required. Further, it may be noted that the MSS. version of *l.* 22 is unsatisfactory on other grounds, *qua notat Argynni poena minantis aquae* NFLD is meaningless ; even if we read *quae* V for *qua*, though the line is translatable (" shores branded with shame by the doom of the threatening wave which befell Argynnus "), the double genitive after *poena* is awkward in the extreme. Professor Ellis, therefore, ingeniously suggests that we should read *qua notat Argynni poena Mimantis aquas*, " where the doom of Argynnus brands the waters of Mimas with ignominy." He sees an allusion to the promontory of *Argennum*, in Lydia, forming part of *Mount Mimas*, and thinks " that the original legend was connected with the Boeotian coast, that it subsequently extended to the opposite side of the Aegean, and that Propertius, who, as a learned man, had heard the story connected with both localities, indicates in these two somewhat awkwardly the connexion." But we cannot consider that Propertius asserts that Agamemnon kept the fleet at Aulis, while searching for his lost love who had perished in Asia Minor. He must mean that the name Argennum in Asia preserves the memory of Argynnus who perished in Boeotia.

But even on this view these lines are scarcely relevant. For (1) the Lydian coast is not near the Carpathian Sea, where Paetus was drowned. (2) Some more explicit connexion of Mount Mimas with the *saxa* of *l.* 19 is required. The passage must therefore *either* be regarded as wholly alien to this poem, *or* with Scaliger, transposed to follow *l.* 38. I prefer the latter alternative. The lines then fall in naturally with the other instances of disaster by sea drawn from heroic times (39–42). But while rejecting a part of Professor Ellis' interpretation of these lines (21–24), I regard his emendation as certain. It converts an exceedingly awkward and vague description into one that is neat, precise, and appropriate. [Baehrens places 21–24 after 42. This is possible, but Scaliger's transposition is preferable as preserving the chronological order of events.]

22. NOTAT. Cf. 11, 48, and more esp. Ov. Her. 16, 208, *et qui Myrtoas crimine signet aquas.*

23, 24. The couplet is not strictly relevant, but serves to heighten the tragedy of the legend. The story that Agamemnon delayed the sailing of the expedition in his search for Argynnus, and then owing to this delay fell upon a season of adverse winds entailing the sacrifice of Iphigenia, is found only in Propertius.

39. CAPHAREA. Caphareus is a lofty promontory in the south of Euboea, on which Nauplius, King of Euboea, to avenge the death of his son Palamedes at the hands of Ulysses, lighted a beacon, thereby luring the fleet of the victorious Greeks (*triumphales puppes*) to destruction on the rocks. Cf. IV. 1*a*, 115 ; Ov. Met. XIV. 481.

In *Capharĕa* we have an abnormal form of the adjective. The regular form is *Capharēus* (cf. Ov. Trist. V. 7, 36). But the poets allow themselves great freedom in the formation of adjj. from proper names ; cf. 11, 52, *Romula vincla* : IV. 4 ; 26 ; II. 16, 3, *saxo Ceraunо*.

42. SOLUM Σ : *soli* O : *soliti* Σ. *soli* gives no sense.. Between *solum* and *soliti* it is hard to choose. Either might easily be corrupted into *soli*. *solum* is the more forcible. "Against the sea alone his wiles had no power."

43. VERTERET. Sc. *Paetus*.

45. Cf. Hor. S. II. 6, 65, *o noctes cenaeque deum, quibus ipse meique | ante Larem proprium vescor vernasque procaces | pasco libatis dapibus.*

46. NIL NISI FLERET OPES (Baehrens) : *nil ubi flere* NFL : *nil nisi flere* DV : *potest* O : *potes* Σ. The readings of both NFL and DV are impossible. Two attempts have been made to retain *nil ubi flere potest*. (1) Palmer suggests placing a query after *potest*. "But where in the world can one hope entirely to escape sorrow?" i.e. he would be poor, but one can't hope to have everything as one would. The sense is fair, but we may urge against it, (*a*) the awkward order of the words, (*b*) that the context points irresistibly to *in terra*, meaning "on dry land." (In this context "it is impossible without ruinous ambiguity to use *ubi in terra* for *ubi gentium*." Housman.) (2) Prof. Phillimore regards *flere* as 2nd person singular pres. ind. passive. "Nothing is of any avail when you are bewept" (sc. as dead). Against this we may urge (*a*) that he gives an impossible sense to *nil potest* (*potes* would be preferable), (*b*) that the general sense is very weak.

Baehrens has solved the difficulty by an emendation which is as simple as it is ingenious. He reads *nil nisi fleret opes* (easily corrupted into *flere potes*). This yields admirable sense. "He would be poor, but on dry land, where he would have naught to bewail save the absence of wealth." Housman points out that *opes* is a word taking its colour from the context, and quotes Ov. Fast. III. 56, *nec taceam vestras, Faustule pauper, opes*. [Jacob's *nil ubi flare potest* is as absurd as if we were to say "where blowing is powerless." It cannot be regarded as equivalent to the poetical "where the blast has no power."]

47. HAEC N : *nunc* DVL : *hoc* F : *hic* Σ. *hacc* is probably right (sc. *audire* and *laedere*). There is no reason for adopting the generally accepted *hic*.

49. CHIO O. This reading, which has been rejected by every modern editor save Prof. Phillimore, is by no means indefensible. (1) Chios was famous for its marble (cf. Plin. V. 136). Hence we might take *Chio thalamo* to mean "a chamber built of Chian marble"; or (2) since the Chians were famed for their luxury, we might interpret *Chius* as "luxurious." Cf. Petr. 63, 3, *a puero vitam Chiam gessi*. In view of these two possibilities I do not feel justified in rejecting the reading of O. On the other hand *Thyio*, the almost universally accepted emendation of Santen, is less obscure and gives admirable sense, while it is perhaps more appropriate, that the alternative to "Orycian terebinth" should be some precious wood. *thya* or *thyia* was the Greek name for the citrus-tree. Its wood was highly valued, and was used as a costly form of veneer. Cf. Plin. XVI. 231, *quae in lamnas secantur quorumque operimento vestiatur alia materies praecipua sunt citrum, terebinthus*.

ORICIA TEREBINTHO. Cf. Verg. Aen. X. 135, *quale per artem | inclusum buxo aut oricia terebintho | lucet ebur*. For *Oricos*, cf. I. 8, 20. [*Corythia* DVLF springs probably from a confusion with *Corycus*, in Cilicia, famed for its saffron.]

50. PLUMA VERSICOLORE. Cushions of some semi-transparent ma-

terial stuffed with brightly coloured feathers. Cf. Cic. Verr. V. 27, *ectica in qua pulvinus erat perlucidus Melitensis rosa fartus*; Petr. 38, *vides tot culcitas: nulla non aut conchyliatum aut coccineum tomentum habet.* Pillows stuffed with feathers were considered a luxury; cf. Plin. X. 54, *eoque deliciae processere ut sine hoc instrumento durare iam ne virorum quidem cervices possint.*

49, 50. Prof. Gildersleeve has pointed out that we cannot suppose Paetus to have been accustomed to such luxury, for he seems to have been of comparatively humble origin (cf. *ll.* 43–46). He therefore rightly explains the passage thus: "(*l.* 48) *non tulit* is οὐκ ἔτλη = *non is fuit qui ferret*, from which we get for the contrast *sed is fuit qui mallet*," i.e. he was a man with luxurious and delicate tastes, though he may never have had the opportunity of gratifying them.

54. TOT MALA. Sc. those mentioned in the preceding three lines in addition to the actual shipwreck.

57. DI MARIS may (1) be in apposition with *venti* (cf. Hor. Od. I. 3, 15, *Noti quo non arbiter Hadriae maior*). (2) We may interpret the line as = *di maris et venti et quaecunque unda.* Against this is the fact that strict idiom requires *et* twice, though occasional exceptions to the rule are found.

58. Cf. IV. 11, 16, *et quaecunque meos implicat unda pedes.*

60. LONGAS. O, if right, must virtually = *pulcras.* Long hands were considered a mark of beauty (cf. II. 2, 5, where *longae manus* are enumerated among Cynthia's beauties). He refers to the destruction of their beauty by the sea, *l.* 51. But the sense lacks force, and the pathos is mawkish. We require rather some word meaning "innocent." Hence we get conjectures such as *puras* (Francius), *sanctas* (Wassenbergh), none of which explain the presence of *longas.* Postgate and Housman regard the line as a question, and read *sontes* and *nocuas* respectively. "Were the hands guilty which, etc.?" But though both these conjectures are nearer to the MSS., and give admirable sense, they are hardly close enough for either to be regarded as a certain correction of *ongas.* I prefer to retain *longas*, though it somewhat mars the line; it s not in any way nonsense, and is almost as likely to be an error of taste on the part of the poet, as a corruption of the MSS.

61. ALCYONUM. Simply "sea-birds." Cf. I. 17, 2.

62. Cf. Hom. Od. V. 291, *σύναγεν νεφέλας, ἐτάραξε δὲ πόντον | χερσὶ τριαιναν ἑλὼν.*

CAERULEO DEO. Neptune. Cf. II. 9, 15, *caerula mater* (Thetis); Ov. Trist. I. 2, 59, *viridesque dei quibus aequora curae.*

63. EVEHAT. Cf. Ov. Her. 18, 197, *optabo tamen ut partes expellar n illas.* Eur. Hec. 701, *πόντου νιν ἐξήνεγκε πελάγιος κλύδων.*

64. HOC DE ME. "This battered relic of myself will suffice, if it but reach my mother's arms:" i.e. I shall be satisfied if only my body is borne to the shores of Italy, there to find burial at my mother's hands. Cf. 12, 13, *neve aliquid de te flendum referatur in urna*; Verg. A. IX. 491, *hoc mihi de te, nate, refers?*

67. CENTUM. Cf. Ov. Fast. VI. 499, *centum sorores.*

68. TRACTA O. "That wast drawn from the sea." Thetis and the Nereids rose from the sea to make lamentation for Achilles. Cf. Q. Smyrn. III. 574. But *tracta* is somewhat bold, and *fracta* (Heinsius) or *tacta* ς may be the true reading.

69. Cf. Ov. ex P. II. 3, 39, *mitius est lasso digitum supponere mento, | mergere quam liquidis ora natantis aquis.*

72. CONDAR. "Be laid to rest," "buried." Cf. Ov. ex P. III. 1, 6, *inque Tomitana condar oportet humo?* Phaedr. IV. 5, 30, *o si maneret condito sensus patri.*

VIII

Cynthia has quarrelled with Propertius and attacked him with some violence. He assures her that he has taken no offence: the violence of her anger serves but to show the violence of her love. He does not ask for peace. A struggle whether with a rival or mistress adds zest to love.

3. CUM (Beroaldus): *cur* O. *cur* is barely possible. If it be retained we must suppose the answer to the question to come in *l.* 9: but (1) the imperatives (5–8) follow awkwardly on the question: (2) the question is in itself very abrupt after *ll.* 1, 2. *cum* gives good sense: *ll.* 3, 4, amplify the description of the *dulcis rixa.*

4. INFENSA (Postgate) is a necessary correction of *insana* O. The poet could scarcely have been so careless as to repeat *insana* in exactly the same position in the first two pentameters of the poem.

5 Cf. Ov. Am. I. 7, 49, *at nunc sustinui raptis a fronte capillis | ferreus ingenuas ungue notare genas.*

7. Cf. Plaut. Men. V. 2, 89, *perii, mi pater! minatur mihi oculos exurere.*

11–18. "She that pours forth floods of angry words, is in truth bowed down before the feet of Venus:" i.e. she is deep in love. Then follow further symptoms of the vehemence of her love: SEU (14) being used = *vel.* Cf. Cic. Q. Fr. I. 1, 4, *te primum rogo ut (animum) erigas ac resistas sive etiam ultro occurras negotiis.* HAEC (12) is the emendation of Livineius for *et* O. [If with O we read *et,* we are confronted with several serious difficulties. (1) There is no antecedent for *quae.* Propertius begins (*quae mulier*) as though the conclusion was to be "that woman shows by these *tormenta animi* that she is deep in love." But in *l.* 17 he breaks away from the original construction and ends, "By all these signs I can discern her true feelings. She is deep in love." The change of construction is, it is true, rendered less harsh by the fact that (*l.* 14) the relative clause is dropped for a *seu* clause, to which *his ego,* etc., forms a perfectly normal apodosis. But where we have such a simple remedy as *haec* there is no reason to put up with an anacoluthon. (2) *custodum gregibus circa se stipat euntem* on this interpretation of the passage gives us a very harsh asyndeton. We require either *et* or *seu* to connect it with what has gone before. It would be easy with Lachmann to insert *et* after *custodum,* but *haec* has the advantage of removing *both* difficulties.]

11. RABIDA (Scaliger) seems a necessary correction of *gravida* O. Passerat suggested that *gravida* might mean *conviciis feta:* but the phrase is harsh and unnatural and requires some analogous passage to support it. Passerat himself accepted *rabida.*

12. VOLVITUR. Cf. 17, 1, *nunc, o Bacche, tuis humiles advolvimur aris,*

13. Propertius now gives a variety of symptoms of the passion: "She takes abnormal precautions and surrounds herself with so many attendants, that I cannot approach her, or runs distractedly about the streets, or is continually in terror over dreams, or jealous at the sight of a girl's portrait." There is no need to introduce *seu* in this line, since *seu* in the following lines is simply = *vel*

(*vide supra*). [Postgate reads *custodum grege seu*, which makes the Latin run more easily, but is not required and is not very close to the MSS. Lachmann suggested *circa seu*. But the sense thus given is poor, since *euntem* must then refer to Propertius: "Cynthia sets spies to watch me in public and prevent me having access to any of her rivals." The situation is improbable though the correction is simple.]

17. ANIMI is best taken with *tormentis*: cf. Iuv. 9, 18, *deprendas animi tormenta latentis in aegro | corpore.* "From these agonies of spirit I draw a sure conclusion as an *haruspex* from his inspection of a victim." The alternative is to take *animi* with *haruspex.* "I surely divine her utmost thought"; but *tormentis* requires *animi* to qualify and explain it.

18. "These I have learned to be the marks of constant love."

19. QUAM NON IN IURGIA VERTAS is Vahlen's brilliant emendation of *quam non iniuria* (*iniurgia* N) *versat.* "There's no trusting a love that you cannot provoke to a quarrel." Before Vahlen the reading *quam non iniuria versat* was generally accepted. Paley interprets "That attachment is not to be relied on, which is not moved to a resentment by a wrong," adding "*versat* = *agitat, vexat.*" But (1) the mention of *iniuria* is wholly alien to the context. The point that Propertius is elaborating is simply the significance of violent outbursts of temper on the part of his mistress. (2) We have no means of explaining the reading of N, a by no means natural corruption of the common word *iniuria.*

20. LENTA. "Cold, indifferent." Cf. Ov. Her. 15, 169, *lentissima pectora.* For the form of the line cf. Ov. Am. II. 10, 16, *hostibus eveniat vita severa meis*; Am. III. 11, 16: Ep. Drusi 450.

21. "Let my comrades behold the wounds where her teeth have torn my neck: let dark bruises show them that my love has been with me." Propertius glories in the wounds and bruises he receives in the service of love. He explains himself in the next couplet. Cf. IV. 8, 65, *imponitque notam collo.*

AEQUALES. "My comrades" (not, as Paley asserts, "my rivals," (cf. 6, 22, note).

22. LIVOR. The blue mark of a bruise. Cf. Iuv. 16, 11, *ostendere . . . nigram in facie tumidis livoribus offam.*

23–26. As these lines stand in the MSS. it is almost impossible to find any connexion between 23, 24 and 25, 26. The only interpretation which the lines in the least admit is that given by Paley: "I like to hear complaints from my mistress, or if she cannot complain openly in the presence of a rival, to see silent tears and secret tokens of her disapprobation and dislike to his presence." But (1) much has to be read into the Latin and the situation is most obscurely described; (2) the situation is in itself most improbable: the presence of a rival to Propertius, however unwelcome, would hardly produce the scene that Paley detects. The simplest solution of the difficulty is with Sandstrom to transpose *meas* and *tuas* (24), and read *sive tuas lacrimas sive videre meas.* Propertius finds a sentimental pleasure in contemplating his own sorrow when Cynthia makes silent signs to a rival lover (cf. Ov. Am. I. 4). The sense thus given is excellent: it is an expansion of *aut in amore dolere volo.*

23, 24. He protests against apathy in love; even its sorrows are welcome since they show the genuineness of a lover's passion.

25, 26. Cynthia's signals are made, (1) by nods, (2) with the fingers. The precise nature of the latter is not certain. She may have written on the table with her finger dipped in wine or made signs in the air. Cf. Ov. Am. II. 5, 15, *multa supercilio vidi vibrante loquentes* : | *nutibus in vestris pars bona vocis erat,* | *non oculi tacuere tui, conscriptaque vino* | *mensa, nec in digitis litera nulla fuit* : | *sermonem agnovi, quod non videatur, agentem,* | *verbaque pro certis iussa valere notis.* Her. 17. 87 ; Tib. I. 6, 19.

27. "I hate the sighs that never break through sleep ;" i.e. the sighs of waking hours are not sufficient evidence of depth of passion ; the lover whose grief is genuine will sigh even in sleep.

28. "'Tis for an angry mistress that I would ever be pale with longing." IN IRATA. Cf. I. 13, 7, *perditus in quadam.*

29. GRAIA PER ARMA (Fruter) is a certain emendation for *grata per arma*, O, which is so weak as to be practically meaningless. (Rothstein retains *grata* on the ground that war was a delight to Paris, since by force of contrast it added zest to the joys of love on his return from the fight. But this is too far-fetched to be probable or even possible.)

31. RESTAT, "resisted." BARBARUS, "fierce." Cf. IV. 3, 44, *et texit galea barbara molle caput.* (It is also possible, though less suited to the passage, to regard *barbarus* = *Phrygius.* Cf. Ov. Met. XIV. 163, *cur barbara Graium* | *prora vehit* ; Verg. A. XI. 777.)

32. An allusion to Il. VI. 326, where Paris lies in the arms of Helen while the battle rages on the plains of Troy.

34. IN TE = where you are concerned. Cf. II. 20, 11, *in te ego et aeratas rumpam, mea vita, catenas.*

VIIIa

35–40. These concluding lines (more especially 35, 36) show such a remarkable change of tone, that the question arises whether they can be regarded as one with the lines which precede. Propertius says, "Rejoice that there is no one fairer than you : were there a fairer, you would be plunged in woe (i.e. I should leave you for her) : as it is you may be proud and with just cause." Hertzberg maintains the unity of these lines with *ll.* 1–34, holding that Propertius now begins to take a more serious view of Cynthia's anger against him. He ceases to laugh at her madness, and to pretend that he regards it as a symptom of deep affection, and warns her that if he only found a sufficiently attractive alternative he would desert her. But this is incredible, He has been speaking in terms of the warmest affection and protested his own devotion (cf. 19–24), and in the preceding line he has said *in te pax mihi nulla placet.* It is impossible that he now should virtually say, "your continued quarrelsomeness would drive me to break with you, could I only find a fairer maid to console me for your loss." With regard to the remaining lines (37–40) the case is different. Though the change of tone is here also strongly marked, there is nothing at all inconsistent with what has preceded. The denunciation of his rival would follow *ll.* 33, 34 well ; on the other hand they seem to cohere still more closely with 35, 36. Therefore they must stand or fall with that couplet. Postgate brackets 35–40 as interpolated. A simpler solution is to treat them as forming a separate short poem (cf. II. 11), a bitter, half-humorous protest against Cynthia' faithlessness, and a denunciation of his rival.

37. *tendisti* O is shown to be corrupt by the testimony of Priscian (p. 902), and Diomedes (p. 369), who both quote the line with NEXISTI, to illustrate that form of the perfect of *necto*.

38. Propertius wishes, that his rival's father-in-law may never die, and that his house may never be free from the tyranny of his own mother. The drawback hinted at in the possession of an undying father-in-law is probably, as Paley suggests, that "a father-in-law is naturally severe against the faithless husband of his daughter."

40. OFFENSA (Itali). "It was through anger against me, not love for you, that she granted you these favours." *offensam* O might conceivably stand, "she spited me, she did not love you": but *offensam dare=offendere* is not found elsewhere, while the antithesis between *offensa mihi* and *non tibi amica* is far neater and more forcible than that given by the reading of O: *dedit* (sc. *copiam*) also follows more naturally after *data copia* in the preceding line.

IX

Maecenas has urged Propertius to embark on the writing of poems on historical subjects. The poet answers: "The task is too heavy for me. All the great artists of the past had their own special branch of art. My special gift is for erotic verse. I follow your example and will imitate your modesty and retirement. Only if you yourself lead the way will I set forth on such lofty themes. Meanwhile deign to favour the course of song on which I have embarked." We may perhaps see the response to Maecenas' request in IV. 2, 4, 6, 9, 10, where Propertius celebrates incidents in the history of Rome.

1. ETRUSCO DE SANGUINE REGUM. Cf. Hor. Od. I. 1, 1, *Maecenas atavis edite regibus*, though here *eques* gives a special force to the line. "Though you are descended from kings you are content with your position as a knight." Cf. Mart. XII. 4, *Maecenas atavis regibus ortus eques*. He is said to have been descended from *Porsena*. Cf. Augustus ap. Macr. Sat. II. 4, 12, *beryllе Porsenae* (Postgate). He was descended on his father's side from the Cilnii, a noble family of Arretium in Etruria (cf. Liv. X. 3).

2. Cf. Ov. Tr. III. 4, 25, *intra | fortunam debet quisque manere suam*. Maecenas, though the chief among the advisers of Augustus, and after the *princeps* perhaps the most powerful man in Rome, always refused to occupy any official position. Cf. Tac. Ann. III. 30, (*C. Sallustius*) *Maecenatem aemulatus sine dignitate senatoria multos triumphalium consulariumque potentia anteiit*.

3, 4. Cf. 3, 22–24.

5. Cf. Hor. A. P. 38, *sumite materiam vestris qui scribitis aequam | viribus et versate diu quid ferre recusent, | quid valeant humeri*.

7. This exceedingly prosy line has been imitated by Ovid, cf. A. A. III. 187, *lana tot aut plures bibit: elige certos. | nam non conveniens omnibus omnis erit*.

8. PALMA ⏜: *flamma* O is meaningless. *palma* ⏜ is a certain correction. The line is, however, obscure; two interpretations seem possible: (1) *iugum* is the yoke of a chariot. "No prize is won by him who has a yoke-fellow running beside him," or better perhaps, "whose car runs level with another's." i.e. the poet must strike out a line of his own. For this latter interpretation of *ex aequo iugo* cf. Soph. El. 738, ἐξισώσαντε ζυγά (Postgate). The phrase *ducere palmam* is

intelligible, but hard to parallel. (2) Hertzberg interprets it as meaning "From different heights the palm of fame is won." The same metaphor is employed IV. 10, 3, *magnum iter ascendo, sed dat mihi gloria vires, | non iuvat e facili lecta corona iugo. ex aequo iugo* must then mean *ex aequo cum aliis iugo*: but this use of *aequo* is harsh, and on the whole the first interpretation, though not free from difficulty, is preferable. Prof. Reid suggests *palma neque e Coo ducitur illa iugo*, "glory such as you urge me to win is not to be won from the Coan (Philetean) Parnassus." ("*ecoo* would readily pass into *eco, equo, aequo*, and *ex* would be easily added." Reid.) The suggestion is ingenious and may perhaps give the true reading. *fama* ς is a possible alternative for *palma*, but is less likely to have been corrupted to *flamma*.

9. LYSIPPUS, the great sculptor, was born at Sicyon. He was especially famed for his work in bronze. So great was his renown that Alexander is said to have forbidden any but Lysippus to make his statue. Cf. Hor. Ep. II. 1. 240.

ANIMOSA. Cf. Verg. Aen. VI. 848, *excudent alii spirantia mollius aera.*

10. CALAMIS was a famous sculptor of the fifth century B.C., particularly renowned for his statues of horses. Praxiteles is said to have added a charioteer of his own workmanship to a chariot and four by Calamis, *ne melior in equorum effigie defecisse in homine videretur* (Plin. XXXIV. 71). Cf. Ov. ex P. IV. 1, 33, *vindicat ut Calamis laudem quos fecit equorum.*

EXACTIS . . . EQUIS. "the perfection of his horses."

11. APELLES, a contemporary of Lysippus, was a native of Cos, and the greatest painter of antiquity, cf. I. 2, 22, note. In *Veneris tabula* we have an allusion to his most famous picture, the "Aphrodite Anadyomene." Cf. Plin. XXXV. 5, 91; Ov. ex P. IV. 1, 29, *ut Venus artificis labor est et gloria Coi, | aequoreo madidas quae premit imbre comas.* SUMMAM, "pre-eminence. Cf. Plaut, Truc. IV. 2, 15, *solus summam habet hic apud nos.*

12. PARRHASIUS was a painter of Ephesus who flourished about the close of the fifth century B.C. He was the rival of Zeuxis. Although reference is here made to his miniature painting, it was not for this class of work that he was most famous: the miniatures were a πάρεργον. Cf. Plin. XXXV. 72, *pinxit et minoribus tabellis libidines, eo genere petulantis ioci se reficiens.* (Cf. also Ov. Tr. II. 523, which seems, though no name is mentioned, to refer to Parrhasius' skill in this direction.)

PARVA ARTE, "by his miniature art." Rothstein interprets *ars* = *tabula*. This is possible, but in all other passages where *ars* is used in a concrete sense = work of art, we have the plural, not the singular. Cf. Hor. Od. IV. 8, 5, *artium | quas aut Parrhasius protulit aut Scopas.*

13. MENTORIS. Cf. I. 14, 2, note. ARGUMENTA, "groups." Cf. Ov. Met. XIII. 683, *fabricaverat Alcon | Hyleus et longo coelaverat argumento.* FORMAE, (1) design. Cf. Cic. Fam. II. 8, 1, *cum formam viderim, quale aedificium futurum sit, scire possim.* (2) The actual mould. Postgate points out that "moulds were also used in the processes of *caelatura*, the object being roughly cast, and then finished with the *caelum* or graver," and quotes Plin. XXXVI. 168, *formas in quibus aera fundantur.* Either interpretation is possible, each giving excellent sense.

SUNT ADDITA. *addere* is here used in its primary sense "to attach." "Groups rather than aught else form part of Mentor's design."

14. MYS was an artist of the same type as Mentor: he lived in the latter half of the fifth century B.C., and is said to have engraved the shield of the Athena Parthenos of Phidias. Cf. Paus. I. 28.

ACANTHUS. The leaves of the *acanthus* (bears-breech) were frequently represented in engraved work and appear also in the foliage of the Corinthian capital. Cf. Verg. Ecl. 3, 45, *et molli circum est ansas amplexus acantho*. Tr. "In the works of Mys the acanthus winds on its brief journey."

15. "Jupiter in the hands of Phidias arrays himself in an ivory statue." Hertzberg gives a similar, but more elaborate interpretation: "aperta res erit, si Iovem Phidiacum intelligas deum mente artificis conceptum et quodammodo praeformatum, qui ut vitam dignumque tam praeclara ἰδέᾳ corpus acciperet, signo se induit Olympico." But there is nothing so profound in the phrase. It is merely a somewhat affected means of securing variety and ornateness in these characterisations of artists. The allusion is to the great chryselephantine statue of Zeus at Olympia. Phidias was supreme in the art of working in gold and ivory, and the Olympian Zeus was his masterpiece.

SE ORNAT. For a similar use of the active word with the reflexive pronoun, where the passive would be more natural, cf. IV. 9, 56, *quae se summota vindicat ara casa*.

16. PRAXITELES, the famous Athenian sculptor, flourished about the middle of the fourth century B.C. He was greater as a worker in marble than in bronze. Cf. Plin. XXXIV. 69; VII. 127, *Praxiteles marmore nobilitatus est*. His two greatest works, the Eros of Thespiae and the Aphrodite of Cnidos, are known to have been made of Attic marble from Mount Pentelicus. (Cf. Paus. IX. 27, 3; Lucian. Jup. Trag. 10.) Hence *propria urbe lapis*, "the marble of his home claims Praxiteles for its own." The abl. is a bold instance of the abl. of origin, for which there is no precise parallel. The nearest is to be found in the usage with names of towns: cf. Caes. B. C. III. 71, *duobus his proeliis Caesar desideravit notos equites C. Fleginatem Placentia, etc.* The line is perhaps corrupt, and it is possible that we should read *Paria* and *venditat*, the conjectures of Broekhuyzen and Burmann. "Praxiteles is commended to fame by the marble in the town of Parium." The allusion will then be to a famous statue of Eros possessed by the town of Parium on the Propontis. Cf. Plin. XXXVI. 22. The change is bold, and the allusion perhaps a trifle far-fetched, but has the advantage of avoiding the somewhat abnormal abl. of origin involved by the reading of the MSS.

17. Two interpretations of the line are possible, between which it is hard to decide. (1) The usual interpretation is to regard *concurrit* as = *comitatur*, "attends," a use which is unparalleled, though not impossible: *concurrit* is preferred to the more usual expression, because it suggests racing. Tr. "some the prize of the victorious Olympian chariot attends." (2) Prof. Ellis takes *concurrit* as = "contends in the race" (cf. Claud. Bell. Gild. 58, *certare rates lateque videbam | Punica Niliacis concurrere carbasa velis*), and translates *palma quadrigae* as "the prize-aiming chariot." In support of this he quotes Verg. G. I. 59, *Eliadum palmas . . . equarum*, "mares that win victories at Elis." This latter interpretation seems to me slightly preferable.

The sense given to *concurrit* by the first interpretation is perhaps more abnormal than the boldness of the phrase *palma quadrigae* involved by the second.

18. "For the swift feet of some was glory born."

21–30. Cf. *l.* 2, note.

23–24. SECURES . . . ET IURA PONERE. For a similar zeugma, cf. Verg. A. I. 264, *moresque viris et moenia ponet.* The exact meaning of *ponere secures* is doubtful. Postgate translates it, "to plant thine imperial axes in the ground," and points out that on a coin of Cn. Piso and Cinna, "the consul is represented as delivering an address from the *fasces* upright in the ground on both sides of him." But, as he admits, there is no other evidence than this and other coins for such a practice. A simpler interpretation is "to post, or place your lictors where you will," i.e. to have the ordering of the "imperial axes" in virtue of your position as a Roman magistrate (*Romano in honore*).

25, 26. Cf. Tib. I. 1, 53, *te bellare decet terra, Messala, marique | ut domus hostiles praeferat exuvias.*

25. HASTAS (Markland) is a necessary correction for *hostes* O. *hostes Medorum* cannot=*Medos* ("hostes qui ex Medis constant," Paley) nor yet=*Parthos*: for the Medes were subject to Parthia, and equally the enemies of Rome. [Lachmann suggests *astus*, "the warlike guile of the Medes," referring to the well known tactics of simulated flight employed by the Parthians. But it is further removed from the MSS. than *hastas*, which is perfectly satisfactory.]

26. ONERARE FIXA PER ARMA=*fixis armis.* Cf. Culex, 69, *tellus gemmantes picta per herbas* (Postgate).

28. INSINUENTUR. "Pour into your purse." *insinuare* is used in the rare sense "to place in the *sinus* or bosom." Cf. App. Met. IX. 23, *insinuatis manibus ambulans.* Postgate also cites Stat. Silv. II. 1, 234, *miseros perge insinuare parentes*, "to take to your bosom." Here, however, *insinuare* is best taken to refer to *sinus* in the sense of "purse." Cf. II, 16, 12, note.

30. CONTRAHIS. "Furlest." Cf. Hor. Od. II. 10, 23, *sapienter idem | contrahes vento nimium secundo | turgida vela.*

31. ISTA IUDICIA. "That resolve of yours."

CAMILLOS=*facta Camillorum.* Cf. I. 9, 11, *plus in amore valet Mimnermi versus Homero=versu Homeri*, "the feats of men such as Camillus." There was only one *great* Camillus, the conqueror of the Gauls in the fourth century B.C. (cf. Tac. Ann. II. 52, 8).

33. Cf. II, 1, 35, *te mea musa illis semper contexeret armis | et sumpta et posita pace fidele caput.*

34. ERUNT. The verb is attracted into the number of the predicate. Cf. Ov. A. A. III. 222, *quas geritis vestes sordida lana fuit.*

35. FINDO. This is the first example in Latin poetry of the shortening of the final *o* of a spondee, while N omits the line. These two considerations have led to the rejection of the line by some editors, but the omission proves nothing, and every metrical change must have a beginning.

36. "All my days are spent in the shelter of a tiny stream." Cf. *sub valle* "down in a valley." By a very slight extension of this use we get SUB EXIGUO FLUMINE, "down on a tiny stream," *sub* implying lofty banks sheltering the river from storms. *tuta* ς is perhaps a slight improvement upon TOTA, but is not necessary.

37. FLEBO. Cf. I. 9, 10, *Amphioniae moenia flere lyrae* (note).

IN CINERES . . . SEDISSE. "sank into ashes." Cf. Stat. Theb. III. 183, *veteris cum regia Cadmi | fulmineum in cinerem monitis Iunonis iniquae | consedit.* Tac. Ann. II. 47, *sedisse immensos montes.*

38. SEPTEM (Lipsius) : *semper* O. The MSS. reading is too obscure to be possible. Two interpretations have been suggested. (1) *Semper* may be taken with *proelia*, sc. *fuisse*, "continual battles with equal slaughter on either side," So Paley : the phrase is, however, very vague : we require some definite reference to the Theban legend. (2) Postgate supplies *flebo* with *semper*, and interprets *proelia* as an indefinite plural referring to the fight between Polynices and Eteocles, *clade pari* indicating the death of both combatants. The point of *semper* will then be, "I will not continually harp on the tale of Thebes, as do all the tedious poetasters of the day." This is preferable to the first interpretation, but (*a*) the position of *semper* is awkward, (*b*) while the phrase *proelia clade pari* is still obscure. I therefore accept Lipsius' correction *septem*, which will give us a reference to the attack on Thebes by the seven chiefs arrayed against her, each attacking a gate, and each meeting with like disaster (*clade pari*). [*fratrum* (codd. Passerat) rests on dubious authority and fails to account in any way for the introduction of *semper*.]

39. SCAEAS, sc. *portas*. A similar omission is found in Aus. Epit. Her. 15, 3, *Scaeis deiectus ab altis*. The reference is to the Scaean gate, the Western gate of Troy. Cf. Il. III, 149 ; Verg. A. II. 612.

APOLLINIS ARCES. Cf. II. 28, 54, note, *et Phoebi et Priami diruta regna senis.*

41. NEPTUNIA. Neptune had built the walls of Troy in conjunction with Apollo (cf. *l.* 39), Il. VII. 452, (Poseidon loquitur) τοῦ δ' (sc. τείχους) ἐπιλήσονται, τό τ' ἐγὼ καὶ Φοῖβος Ἀπόλλων | ἤρῳ Λαομέδοντι πολίσσαμεν ἀθλήσαντε.

PRESSIT ARATRO, sc. caused to be razed to the ground by its victory. Cf. 7, 5, *tu* (sc. *pecunia*) *Paetum . . . obruis insano terque quaterque mari.* A plough was driven over the site of a conquered city to mark its annihilation. Cf. Hor. Od. I. 16, 20, *imprimeretque muris | hostile aratrum exercitus insolens.*

42. PALLADIAE ARTIS. Cf. Verg. A. II. 15, *equum divina Palladis arte | aedificant.* Od. VIII. 493, τὸν Ἐπειὸς ἐποίησεν σὺν Ἀθήνῃ.

44. DORE POETA = Philetas. He was a native of Cos, which was colonized by Dorians. *Dore* is the correction of Scriverius for *dure* O, which seems to have crept in through a reminiscence of II. 24, 44.

47. "I have so far followed your lead : change your own style, and I will follow in your steps and treat heroic themes."

48. COEUM, a Titan, father of Leto, the son of Earth. Cf. Verg. G. I. 279.

EURYMEDONTA, king of the giants, cf. Od. VII. 59. The Titans and giants are often treated as identical : strictly speaking, the name of giants is given to the sons of Earth, who fought against Jupiter, the Titans their brothers having been subdued by Saturn. PHLEGRAEIS IUGIS. Cf. II. 1. 39 ; I. 20, 9, note.

49–52. The order of the lines as given by the MSS. places the description of the infancy of Romulus and Remus (51) *after* the mention of the building of Rome and the death of Remus. This is exceedingly awkward, and there can be little doubt that Peiper is right in trans-

posing 49 and 51. We then get events in their chronological order; *l.* 49 will refer to the early days of Rome after its foundation by Romulus, but before the seven hills were built over.

49. DECERPTA PALATIA TAURIS. Cf. IV, 1, 4, *atque ubi navali stant sacra Palatia Phoebo,* | *Evandri profugae concubuere boves.* Tib. II. 5, 23, *Romulus aeternae nondum formaverat urbis* | *moenia, consorti non habitanda Remo,* | *sed tunc pascebant herbosa Palatia vaccae.* Here, however, Propertius can hardly refer to pre-Romulan times: this is precluded by the epithet *Romanis.*

51. SILVESTRI EX UBERE, sc. *lupae.*

50. "The walls that were stablished by the slaying of Remus."

52. SUB TUA IUSSA. "To the height of your commands (Postgate)." The idea of motion is contained in *crescet.*

53. UTROQUE AB LITORE, i.e. from east and west. Cf. Verg. G. III. 34, *bisque triumphatas utroque ab litore gentes.*

54. "The shafts that now lie idle of the Parthian so crafty in flight." Cf. Hor. Od. III. 8, 23, *iam Scythae laxo meditantur arcu,* | *cedere campis.* Postgate rightly explains *tela remissa,* "the arrows cease to be strained on the bow." [His alternative explanation, "the slackened bow," is improbable. There is no instance of *telum* used for *arcus.*] *Parthorum astutae fugae* = *Parthorum astute fugientium.*

For the asyndeton, cf. 4, 19, *tela fugacis equi.* In both cases we should expect a connecting particle. This passage gives no real indication of the date: we can scarcely infer that the poem was written after 20 B.C. when the Parthians had submitted. He is speaking of the future (*prosequar*) and he may well anticipate the triumph of Augustus.

55. PELUSIUM. The fort of Pelusium on the Pelusiac mouth of the Nile was captured by Augustus λόγῳ μὲν κατὰ τὸ ἰσχυρόν, ἔργῳ δὲ προδοθὲν ὑπὸ τῆς Κλεοπάτρας (Dio. LI. 9, 5).

56. GRAVES IN SUA FATA. "Deadly to work his doom." Cf. Ov. Am. I. 6, 14; Tr. V. 2, 30, *strictas in mea fata manus.* The allusion is to Antonius' suicide.

57. COEPTAE IUVENTAE. A bold phrase for "the youthful course on which my feet are set." Propertius at once surrenders the control of his poetical career to Maecenas and begs him to smile on the songs of love to which he has thus far devoted himself.

58. IMMISSIS ROTIS. "To my car when it speed forth upon its race."

59. "Thus much praise thou grantest me, and to thee 'tis due, that I, even I, have followed in your footsteps," i.e. I have desired *intra fortunam meam esse,* and have not soared too high.

60. IN PARTES FUISSE TUAS. We should expect a verb of motion rather than *fuisse.* But *fuisse* is virtually = *accessisse.* Cf. Plaut. Amph. 180, *numero mi in mentem fuit dis advenientem gratias pro meritis agere,* where *fuit* = *venit.*

X

A poem in honour of Cynthia's birthday.

1. QUIDNAM MISISSENT O. "what was their message." *misissent* is somewhat awkward, not being explained till *l.* 3, *signum misere.* It is possible that we should read *visissent* (Heinsius), "why they had visited me;" the change certainly improves the line, but is not absolutely necessary.

4. "Thrice with propitious sound they clapped their hands." This

seems to have been a regular method of invoking happy omens on the day of birth. Cf. Ov. Ibis, 223, *qui simul impurae matris prolapsus ab alvo | Cinyphiam foedo corpore pressit humum . . . protinus Eumenides lavere palustribus undis . . . terque cruentatas increpuere manus.* ("nimirum cui fausta ominantur Eumenides is diratis natus est." Ellis ad loc.)

6. IN SICCO. "On the dry shore." Cf. Verg. Georg. I. 363. Perhaps, as Paley suggests, there is further involved the idea that "when there is a storm the whole shore is wet: in a calm the sand is dry to the water's edge."

PONAT O: MINAX O: *minas* fv. *minas* is a probable correction, but *ponere* can be used intransitively = "to sink to rest," cf. Verg. A. VII. 27, *cum venti posuere*: it is therefore perhaps safer to retain *minax*.

8. ET. "even" NIOBAE LAPIS. Cf. II. 20, 7, note.

9. ALCYONUM, merely "seabirds." Cf. I. 17, 2, note.

10. ITYM. Cf. II. 20, 6, note.

11. FELICIBUS EDITA PENNIS, "born under happy auguries." *pennis* = the flight of birds. Cf. Ov. Fast. I. 448, *nunc penna veras, nunc dabis ore notas.* Sil. III. 344, *fibrarum et pennae divinarumque sagacem.* Val. Fl. I. 233, *seu plenum certis interroget aera pennis.*

12. IUSTA must be taken with both *poscentes* and *precare*. "Make due prayer to the gods, such as they demand."

13. There is no ritual meaning concealed in this line. It has been taken to refer to the custom of "washing to avert the ill-effects of a dream." Cf. Ar. Frogs, 1339, *κάλπισί τ' ἐκ ποταμῶν δρόσον ἄρατε, θέρμετε δ' ὕδωρ, ὡς ἂν θεῖον ὄνειρον ἀποκλύσω.* Pers. II. 16. But this is far-fetched. Propertius merely exhorts her to make a careful toilet.

16. Cf. II. 29, 25–28, *non illa mihi formosior unquam | visa neque ostrina cum fuit in tunica . . . ibat et hinc castae narratum somnia Vestae.*

17, 18. Om. NV, owing presumably to *caput*, which ends two consecutive pentameters, misleading the scribe's eye.

19. PIAVERIS ARAS, "have paid due obeisance to the altars with offering of incense." Cf. I. 1, 20, note. Cf. a similar use of *placo*, Ov. Met. XV. 574, *placat odoratis herbosas ignibus aras.*

For the custom of making offering of incense to one's Genius on birthdays, cf. Ov. Trist. III. 13 (esp. *ll.* 13–18), *scilicet expectas soliti tibi moris honorem, | pendeat ex humeris vestis ut alba meis? | fumida cingatur florentibus ara coronis? | micaque sollemni turis in igne sonet? | libaque dem pro me genitale notantia tempus | concipiamque bonas ore favente preces?*

20. FLAMMA SECUNDA. Omens were drawn from the brightness of the flame. Cf. Ov. ex P. IV. 9, 53, *surgat ad hanc vocem plena pius ignis ab ara | detque bonum voto lucidus omen apex.*

21. SIT MENSAE RATIO. "let us give our thoughts to feasting."

23. CROCINO. "perfume of saffron," sc. *unguenta.*

MURREUS ONYX. (1) On the whole, the simplest explanation is to translate *murreus* as "yellow." Cf. Porphyr. ad Hor. Od. III. 14, 22, *color qui medius est inter flavum et nigrum. onyx.* = an onyx casket, cf. II. 13*a*, 30. *Onyx* is a kind of yellow marble. (2) We may with Beroaldus regard *murreus onyx* = a perfume-box of onyx, *murra* being used as a general term for unguents generally. (3) We may follow Beroaldus' alternative suggestion and see a reference to a "myrrhine

vase." What was the precise nature of *murra* is not clear. It came from the East, was a mineral and most valuable, cf. Plin. XXXIII. 5; XXXVII. 204: but it was not an onyx (cf. Lamprid. Heliogab. 23, where the two are distinguished). It is hard, therefore, to give *onyx* any satisfactory interpretation. If this interpretation of *murreus* be insisted on, *onyx* must be taken as loosely used for any casket made of semi-precious stone. But for this there is absolutely no support. The first interpretation therefore is distinctly preferable.

NARES UNGAT. A very bold phrase rightly interpreted by Paley as = *unguenti odore afficiat.*

26. "Let the public air of the neighbouring street resound with our revel." PERSTREPAT fv: *perstrepet* O, whence Santen suggests *percrepet*, cf. Cic. Verr. II. 5, 13, *lucum percrepare vocibus.* But *perstrepet* is more probably due to the copyist regarding *strepo* as belonging to the first conjugation.

27. "Let us too find what our fate may be by the cast of the dice that shall tell us (*interprete*) which of our number is smitten by the pinions of Love."

29. TRIENTIBUS. Cups containing a *triens* = 4 *cyathi* = $\frac{1}{3}$ *sextarius* (the *sextarius* roughly = a pint). This was a common size for a drinking vessel. Cf. Mart. X. 49, *cum potes amethystinos trientes.* I. 107 VI. 86, etc.

32. NATALIS . . . ITER. "and thus let us complete the course of thy natal day." Let us finish our rejoicings by the mysteries of love (*noctis sacra*).

XI

"I am rebuked because I am a woman's slave; look through all history, see how great has been the powers of woman; and blame me then no more. Was not Rome of late threatened with disaster at the hands of Cleopatra? But Caesar saved us, Caesar the greatest of all the heroes of Rome."

1. VERSAT . . . VITAM. Cf. IV. 5, 63, *his animum nostrae dum versat Acanthis amicae.* Tr. "Sways my life."

2. Cf. *l.* 32.

3. Cf. I. 12, 1, *quid mihi desidiae non cessas fingere crimen.*

5. VENTURAM MORTEM O. The reading is probably sound, though greater point would be given to the line if instead of *mortem* we had a word meaning "storm." But the sense is passable as it stands. If any change is required, Mr. S. G. Owen's ingenious suggestion *ventorum . . . motum* should be adopted. [*noctem* vf. adopted by Hertzberg is meaningless: *nox* by itself cannot = "storm."]

7. ISTA. "words such as yours": the reference is to *l.* 4. "Once I said, 'I can break my bonds when I will.'"

9–12. Medea by her charms enabled Jason to win the victory over the fire-breathing (*flagrantes*) bulls, to sow the field of Mars with the dragon's teeth that sprang forth as armed warriors, and to lull the sleepless dragon that guarded the fleece. Medea is spoken of as herself doing what she enabled Jason to do: cf. 9. 41, 42, *moenia cum Graio Neptunia pressit aratro | victor Palladiae ligneus artis equus.*

12. Cf. Ov. Fast. III. 876, *pervenit in Colchas aurea lana domos.*

13–16. Penthesilea, queen of the Amazons, came to help the Trojans against the Greeks, and was slain by Achilles: on removing her helmet

her slayer was overcome by her beauty. Cf. Quint. Smyrn. I. 666, *καὶ δ' Ἀχιλεὺς ἀλίαστον ἐᾧ ἐνετείρετο θυμῷ | οὔνεκά μιν κατέπεφνε καὶ οὐκ ἄγε δῖαν ἀκοιτιν | Φθίην εἰς εὔπωλον, ἐπεὶ μέγεθός τε καὶ εἶδος | ἔπλετ' ἀμώμητός τε καὶ ἀθανάτῃσιν ὁμοίη.*

14. MAEOTIS. The Amazons were supposed by Herodotus (IV. 110) to have dwelt originally on the Thermodon, a river of Cappadocia. Defeated there by the Greeks, some of them escaped to L. Maeotis (the Sea of Azof), where they settled. Others, as Propertius here, regarded them as Maeotic at an earlier period. Cf. Eur. H. F. 407, *τὸν ἱππευτάν τ' ἀμαζόνων στρατὸν Μαιῶτιν ἀμφὶ πολυπόταμον.*

17–20. Cf. II. 34, 35, note.

17. OMPHALE IN TANTUM. For the hiatus cf. Verg. G. I. 281, *Pelio Ossam.* A. III. 211, *insulae Ionio.*

18. GYGAEO LACU. A lake in Lydia, near Sardis. Cf. Strabo, XIII, 626. Il. II. 865, *Γυγαίη λίμνη.* LYDIA. Omphale was queen of Lydia. TINCTA. "That bathed in the G. lake." Cf. I. 20, 8, *sive Aniena tuos tinxerit unda pedes.*

19. COLUMNAS. The pillars of Hercules, Abyla and Calpe (Gibraltar) once united, but severed by the arm of Hercules, who thereby joined the Atlantic and Mediterranean: they marked the boundary of his labours. Cf. Plin. III. 4, *laborum Herculis metae.*

PACATO. He had swept the earth clear of monsters. Cf. Eurip. H. F. 19, *καθόδου δίδωσι μισθὸν Εὐρυσθεῖ μέγαν | ἑξημερῶσαι γαῖαν.*

21. SEMIRAMIS founded Babylon. Cf. Strabo, XVI. p. 737.

22. COCTO AGGERE. "with a wall of brick." Cf. Ov. Met. IV. 57, *ubi dicitur altam | coctilibus muris cinxisse Semiramis urbem* (also Herod. I. 179, who does not, however, attribute the building of Babylon to Semiramis).

23. For the breadth of the walls, cf. Strab. l. c. *ἡ δὲ πάροδος τοῖς ἐπὶ τοῦ τείχους ὥστε τέθριππα ἐναντιοδρομεῖν ἀλλήλοις ῥᾳδίως.*

MITTI (Tyrrell): NEC NFL. sc. *mitti possent nec possent stringere,* "might be sent nor touch." *missi* O . . . *ne* DV, the usually accepted reading is impossible. The broadest road could not *prevent* a collision between chariots, though it might render it unlikely. [Prof. Phillimore reads *missi* . . . *nec.* This is open to the same objection as the traditional reading given above, and we have further to supply *essent* with *missi,* which is harsh, if not impossible.]

24. AB AXE. For the instrumental use of *ab* cf. 25. 5. The use is almost entirely poetical, but cf. Caes. B. G. III. 13, 9, *ab aestu relictae,*

25. QUAM FLDV: *qua* N: ARCIS (Baehrens): *arces* O. The reading of FLDV will not construe. *medium qua condidit arces* N, "in the midst where she founded her citadel," is possible, though an awkward and unlikely phrase. We should read *arcis* (Baehrens) and *quam* FLDV. The change is almost nil, the sense excellent, i.e., *medium arcis quam condidit.* "In the midst of the citadel which she built." DUXIT, the river was not diverted from its natural course: Propertius must refer to precautions taken against inundation, such as the walling of the river bank.

26. SUBDERE (Burmann): *surgere* O gives impossible sense. Propertius could hardly assert, after his statement that Semiramis founded Babylon, that she intended Bactra to be the head of her empire. We know, however, that Semiramis conquered Bactra. The elder Burmann's conjecture, *subdere,* may therefore be regarded as almost certain (cf. Diod. II. 6).

27, 28. Cf. II. 32, 31–60. IN CRIMINE O. "arraign under this charge." The simple abl. would be more natural, but cf. II. 15, 11, *in caeco venerem corrumpere motu.* (*crimina* S would be a simple correction were any necessary.)

29. QUID. Sc. *illam raptem, etc?* QUAE. Cleopatra.

30. ET FAMULOS . . . SUOS. There is some doubt about the punctuation. (1) We may put a query after *suos*; "a woman who found paramours even among her servants." (2) With Rothstein we may regard *famulos . . . suos* as parenthetical and make *et* connect *vexerit* and *poposcit*, a query being placed after *patres*. Against this view we may urge (*a*) that *et* is more forcible under the first interpretation; (*b*) a change of mood is introduced (*vexerit* and *poposcit*). This might be supported by 5, 25, 26, et sqq., but it is simpler to adopt the first and traditional punctuation, and to regard *poposcit* not as a question but a statement of fact.

There is nothing to support this charge, but it is a natural charge to bring against a woman who was ἄπληστος Ἀφροδίτης: cf. Dio, LI. 15, 4, and perhaps Hor. I. 37, 9, *contaminato cum grege turpium | morbo virorum.*

31. CONIUGIS OBSCENI PRETIUM. "as the price for a foul husband," i.e. she consented to gratify his passion by becoming his wife on condition of his making her queen of Rome. Cf. Eleg. in ob. Maec. 53, *hic modo miles erat ne posset femina Romam | dotalem stupri turpis habere sui.* Sen. Epigr. 72 (P.L.M. IV. p. 85), 3, *dotalemque petens Romam Cleopatra Canopo.* Luc. X. 355; Hor. I. 37.

34. Cf. Bell. Alex. 7, 3, *aptissimum esse hoc genus ad proditionem dubitare nemo potest.*

34. Memphis and Alexandria are taken as the two chief towns of Egypt: Memphis itself was not particularly associated with disaster to Rome. TOTIES, i.e. on the death of Pompeius, at the siege of Cæsar at Alexandria, and finally in the war with Antony.

35. Pompeius was murdered on the shore (*harena*) at Alexandria in his flight from Pharsalia, 48 B.C. TRES TRIUMPHOS. (1) For his victory in Africa over the enemies of Sulla; (2) for his Spanish campaign against Sertorius, 73 B.C; (3) for his achievement, in the Piratic and Mithridatic wars.

36. The death of Pompey is a disgrace to Rome, because she drove him from Italy and was thereby the indirect cause of his miserable end.

37. PHLEGRAEO CAMPO. Two interpretations are possible: (1) Propertius refers to the dangerous illness of Pompey at Naples in 50 B.C. (cf. Cic. Tusc. I. 86; Iuv. 10, 283, *provida Pompeio dederat Campania febres | optandas, sed multae urbes et publica vota | vicerunt: igitur fortuna ipsius et urbis | servatum victo caput abstulit.* For the *Phlegraei campi*, cf. II. 1, 39, note. (2) *a.* Paley interprets the line as referring to Pharsalus. There were two Phlegraean plains, (i) in the volcanic district round Naples; (ii) in the Chalcidic Peninsula, i.e. Pallene (not as Paley asserts in Thessaly). If the present passage refer to Pharsalus, *Phlegraeus* (=Macedonian) must be used loosely for "Thessalian": cf. *Emathius* (from Emathia in Macedonia) used as an epithet descriptive of Pharsalus, Luc. VIII. 531. *b.* Lewis and Short explain the epithet as indicating the greatness of the battle, a veritable gigantomachy. Cf. Lucan VII. 145, where he compares

Pharsalus to the battle on the Phlegraean plains. The first interpretation is perhaps most effective, but either is possible.

38. VEL. Here again two explanations are possible. (1) With the first interpretation of *l.* 37 *vel* must mean "or," *melius tibi fuisset* being supplied from *melius issent*. (2) With the second interpretation of *l.* 37 *vel* may mean "even." "Better have died at Pharsalus, even though humbled before Caesar."

SOCERO. Cæsar, whose daughter Julia Pompeius married.

39. INCESTI . . . CANOPI. Canopus was situated on the Canobic branch of the Nile, some twelve miles from Alexandria. It was a notorious pleasure resort. Κανωβισμὸς becomes a synonym for wantonness (cf. Strabo XVII. 800), cf. Iuv. 15. 46, *famoso Canopo*. Stat. Silv. III. 2, 111, *Therapnaei lasciviat ora Canopi*.

40. "The one disgrace branded on Rome by the house of Ptolemy," i.e. by Cleopatra: it is regarded as a disgrace to Rome that a dissolute woman such as Cleopatra should have been able even to threaten Rome. PHILIPPEO SANGUINE. The Ptolemies claimed to be descended from Philip; cf. Paus. I. 6, 2, Πτολεμαῖον Μακεδόνες Φιλίππου παῖδα εἶναι τοῦ Ἀμύντου, λόγῳ δὲ Λάγου νομίζουσι. τὴν γάρ οἱ μητέρα ἔχουσαν ἐν γαστρὶ δοθῆναι γυναῖκα ὑπὸ Φιλίππου Λάγῳ.

[As against the interpretation of the line given above it has been held that the line means "the peculiar disgrace branded on the house of the Ptolemies." But we may object, (*a*) that Cleopatra was no worse than many of her ancestors, while it was the young Ptolemy Auletes who was at any rate nominally responsible for the murder of Pompeius: *una* therefore becomes pointless. (*b*) *adusta* requires a dative to express the remoter object. In all cases where it is used with the abl., the abl. is instrumental. *inusta* (Scaliger) would be a necessary correction. Lachmann would transpose *ll.* 36 and 40. He urges that 36 following 35 would be an insult to Augustus, and accepting the first of the two interpretations given above points out the irrelevance of *una*. On his view the couplet 35, 40 will run *res ubi Pompeio detraxit harena triumphos, una Philippeo sanguine adusta nota*. Two interpretations are suggested: (1) the peculiar disgrace of the house of Philip; this, however, is impossible without the correction to *inusta* (vide supra). (2) Lachmann regards *nota* as an abl., and takes *una* as referring to *harena*. "The only land branded with infamy by the house of Philip." But (1) the double ablative is harsh, (2) the sense is somewhat far fetched, (3) Augustus was not so sensitive as to have been likely to object to *l.* 36, nor does that line present any serious difficulty in its traditional position.]

41. LATRANTEM ANUBIM. Anubis was worshipped by the Egyptians under the form of a jackal or dog: cf. Verg. A. VIII. 688, *sequiturque nefas Aegyptia coniux. . . . regina in mediis patrio vocat agmina sistro . . omnigenumque deum monstra et latrator Anubis | contra Neptunum et Venerem contraque Minervam | tela tenent*.

42. Cf. II. 33, 20, *cum Tiberi Nilo gratia nulla fuit*.

43. SISTRO, a form of rattle more especially associated with the worship of Isis. Cf. Ov. Am. II. 13, 11; Apul. Met. XI. 3. For this passage cf. Verg. A. VIII. l.c.; Luc. X. 63, *terruit illa suo, si fas, Capitolia sistro*. Sen. Epigr. 72, 4, *hinc Capitolino sistra minata Iovi*.

44. BARIDOS, the heavy barge of the Nile, cf. Herod. II. 96.

LIBURNA, light vessels built after the model of the ships of the

Liburni, a piratical Illyrian tribe. They formed a considerable portion of Augustus' fleet at Actium and rendered valuable service against the unwieldy floating castles employed by Antony. (Cf. Hor. Od. I. 37, 30; Dio. L. 32, Appian, Illyr. 3.)

45. CONOPEA, mosquito-curtains, regarded with disgust by the Romans as a mark of effeminacy, cf. Hor. Epod. 9. 15, *interque signa, turpe militaria | sol aspicit conopium*; also Varr, R. R. II. 10, 8; Iuv. 6, 80.

TARPEIO SAXO, i.e. on the Capitol. The part is mentioned for the whole. Cf. IV. 1, 7, *Tarpeiusque pater nuda de rupe tonabat.* For this ambition of Cleopatra cf. Dio, L. 5, 4, ὥστε εὐχὴν τὴν μεγίστην, ὁπότε τι ὀμνύοι, ποιεῖσθαι τὸ ἐν τῷ Καπιτωλίῳ δικάσαι.

46. The trophies and statue of Marius had been removed by Sulla, but were set up again on the Capitol by Julius Cæsar. Cf. Plut. Cæs. 6, ἐν ταῖς ἀγορανομικαῖς φιλοτιμίαις ἀκμὴν ἐχούσαις εἰκόνας ἐποιήσατο Μαρίου κρύφα καὶ Νίκας τροπαιοφόρους, ἃς φέρων νυκτὸς εἰς τὸ Καπιτώλιον ἀνέστησεν.

57, 58. For the arguments for this transposition, vide infra, note 57–68.

57. TOTO for *toti*. Cf. I. 20, 35, *nullae curae*, note.

58. "Was terrified by war and feared a woman's threats." Postgate conjectures *femineo extimuit*, which is perhaps more pointed: "was terrified by a woman's warfare and feared her empty threat." But no change is necessary: that Rome should be spoken of as *territa Marte* was disgraceful enough in view of her warlike past: the addition of *femineas timuit . . . minas* intensifies the disgrace.

47. TARQUINII . . . SECURES. The kings of Rome were attended by twelve lictors (Liv. I. 8, 2).

48. NOMINE SIMILI, sc. Superbus.

49. VAGA DV refers to the numerous streams of the Delta rather than as Rothstein suggests to the annual overflow of the Nile. *vada* NLF is retained by Prof. Phillimore as a peculiar adjectival use, for which he compares II. 31, 4, *femina turba.* But even if this parallel were any justification, *vada* "shallow" would not be an appropriate epithet.

51. TAMEN refers back to *quid nunc . . . patienda fuit.*

52. ROMULA, a poetic variant for the normal form of the adj. *Romulea.* Cf. IV. 4, 26; Verg, A. VI. 877; Hor. C. S. 47; Od. IV. 5, 1.

53. BRACCHIA SPECTAVI. For the metrical license cf. II. 16, 43, note. *spectavi* is perhaps best taken literally: the effigy of Cleopatra was carried at Augustus' triumph; cf. Plut. Ant. 86.

SACRIS . . . COLUBRIS. The asp was sacred to Isis. Cf. Ov. Am. II. 13, 12, *sic tua sacra pius semper Osiris amet, | pigraque labatur circum donaria serpens.* Apul. Met. XI. 3.

54. ITER may be either subj. or obj. (1) "the hidden path of the slumbrous poison contracts her limbs." Cf. Ov. Am. II. 2, 33, *traxit vultum rugasque coegit.* (2) "her limbs drink in the slumbrous poison, whose path is hidden." Cf. Hor. Epod. 14, 4, *si pocula arente fauce traxerim.*

55. HOC TANTO . . . CIVE, abl. abs. At this point the panegyric of Augustus begins. Propertius pays him a subtle compliment, since it was his pleasure to be regarded as the first citizen (*princeps*) rather than the master of Rome.

FUI *S*: *fuit* O. Cleopatra is speaking. It is uncertain whether

et . . . mero is to be regarded as part of Cleopatra's utterance or not. The latter alternative is perhaps simplest. Tr. "So spake even that tongue which deep draughts of wine had enslaved," i.e. even Cleopatra herself admitted it. If *et . . . mero* be regarded as the words of Cleopatra, *lingua sepulta* must refer to Antonius: "nor I nor the vain speech of that slave to wine." *fuit* O is just possible but less pointed: *dixit . . . mero* will then refer to Antonius; "even Antonius admitted that Rome had nought to fear from Cleopatra." But it is much more forcible to put the confession into Cleopatra's own mouth, and the change to *fuitanto* from *fuittanto* is virtually nil.

57–68. As these lines stand in the MSS, they yield little or no sense. (1) 57, 58 follow ill on 55, 56, and have absolutely no connexion with 59, 60, nor yet, admitting that 59, 60 must be transposed elsewhere, with 61–64. The sentiment expressed in this couplet is precisely the same as that expressed in lines 47–49. I therefore transpose the couplet to follow 46. (2) As they stand, 59, 60 have no construction, and the repetition of *monumenta* in two successive hexameters is very awkward. The simplest solution of the difficulty is to place 59, 60 after 67, 68 (Passerat). The displacement of 59, 60 is easily explained by the recurrence of *monumenta*. The scribe while completing 58 had noticed *monumenta* in the next line and by an error, which he afterwards forgot to correct, inserted 59, 60, his eye having been caught by the wrong *monumenta*. Lines 61–68, 59, 60, 69–72 thus form a dignified conclusion to the poem. 61–66, he quotes instances to show the favour of the gods to Rome, and asserts that while Cæsar lives Rome is more secure than ever before. 67, 68, 59, 60, Cæsar has made the greatest achievements of the past pale before his deeds. 69–72, Apollo shall sing the praises of Actium, and the mariner that sails the Ionian sea shall ever keep Augustus' memory green, for Augustus restored to Rome the mastery of the sea. [A more elaborate remedy is that of Postgate, who makes lines 47–68 run 51–58, 47, 48, 67, 68, 59, 60, 49, 50, 65, 66, 61–64. This rearrangement gives admirable sense, but is unduly elaborate. The less complicated change, which I adopt, yields, I think, equally good sense.]

61. M. Curtius, about 360 B.C., threw himself into a chasm that opened in the Forum at Rome, the *haruspices* having declared that it would only close if the bravest of Rome's citizens descended into it: cf. Varro, L.L. V. 148; Liv. VII. 6. The actual site was discovered in the spring of 1904.

expletis lacunis, plural for singular: perhaps the *pluralis magnificentiae*.

62. Decius may be one of three persons. (1) Decius Mus who as *consul* was commanding an army in the Latin War, 338 B.C. To save Rome he devoted himself to the *di manes*, plunged alone into the ranks of the enemy and was slain, cf. Liv. VIII. 9. (2) His son, who sacrificed himself in like manner, when fighting against the Gauls, 296 B.C., cf. Liv. X. 28, 18. (3) His grandson, who sacrificed himself in the war against Pyrrhus (279 B.C.) at Asculum, cf. Cic. Tusc. I. 37. 89.

63. Horatius Cocles defended the head of the bridge across the Tiber against the Etruscans, while the bridge was broken down behind him by the Romans, cf. Liv. II. 10, 2.

semita. Nothing is known of the *semita Coclitis*, for which this passage is the only evidence

64. VALERIUS CORVINUS was so called from the fact that when he was serving as *tribunus militum*, under Camillus against the Gauls, a crow perched on his head and attacked the Gaul whom he was fighting, cf. Liv. VII. 27. He afterwards held the consulship no less than six times.

65. CONDIDERANT O. For the plupft. cf. I. 8, 36, note.

67. SCIPIADAE. Scipio Africanus the elder, in spite of strong opposition, built a fleet (205 B.C.) and transported his army to Africa, where alone, as he saw, the war could be brought to a definite conclusion. Cf. Liv. XXVIII. 40, seqq. CAMILLI, cf. III. 9, 3, note. For *ubi* before *sc*, cf. II. 16, 43, note.

68. BOSPORE = *Panticapaeum* in the Tauric Chersonese, cf. Ov. Tr. III. 4, 49; Plin. IV. 78. Mithridates, driven by Pompeius from his kingdom of Pontus, took refuge at Panticapaeum. He was there besieged and captured by his own son Pharnaces. He then slew himself and his dead body was delivered over to Pompeius by Pharnaces as a proof of the latter's loyalty to Rome. Pompeius himself never actually reached the Tauric Chersonese.

59. SYPHACIS. *Syphax*, a Libyan king, deserted Rome and allied himself with Carthage in the second Punic War. Defeated by Scipio he fled homewards, was captured, figured in the Roman triumph and died in prison (201 B.C.).

69. APOLLO. A temple of Apollo on the promontory of Leucas overlooked the scene of the battle of Actium, cf. II. 34, 51, note.

70. TANTUM OPERIS. "one day of war swept away so huge an armament."

72. Cæsar has swept Rome's enemies from the sea. Cf. Hor. Od. IV. 5, 19, *pacatum volitant per mare navitae.* Suet. Aug. 98, *vectores nautaeque de navi Alexandrina laudes congesserunt, per illum se vivere, per illum navigare, libertate et fortunis per illum frui.*

XII

Propertius addresses a certain Postumus, asking him how he had the heart to leave his wife, Aelia Galla, to join the great expedition against the Parthians. "Still she will be true to you, nay, more loyal even than Penelope." Postumus has just started, or is about to start on the campaign against Parthia, brought to a bloodless conclusion 20 B.C. This poem may, therefore, be dated 22 or 21 B.C. Postumus has been not improbably identified by von Rohden with a Propertius Postumus, senator and pro-consul (of praetorian rank), who is mentioned in an inscription of the Augustan period: cf. C.I.L. VI. 1501. Wickham suggests his identification with the Postumus of Hor. Od. II. 14. Aelia Galla is probably the sister of Aelius Gallus, prefect of Egypt, and friend of Propertius, cf. I. 5, Introd. note. For the possible identification of Postumus and Aelia Galla with Lycotas and Arethusa in IV. 3, vide ad loc.

3. Cf. 20, 4, *tantine his lacrimis Africa tota fuit?*

4. NE FACERES N depends on *multa rogante. faceres*, i.e. *ne linqueres illam. facias* DVFL gives a sequence so awkward after the past tense *fuit* as to be impossible.

7. TAMEN may refer (1) to 5, 6; or (2) to 3, 4. In the first case the sense will be "*yet* you shall suffer for your cruelty;" in the latter

it will mean "despite her prayers." The first interpretation is simplest and most natural.

8. ARAXIS. If this name is not used vaguely for any Eastern river, it must refer to the Araxes, a river of Armenia Major, flowing into the Caspian Sea. Cf. IV. 3, 35, *et disco qua parte fluat vincendus Araxes.* Verg. A. VIII. 728, *Euphrates ibat iam mollior undis . . . et pontem indignatus Araxes.*

9. "Idle rumour shall make her pine for fear lest this thy fiery valour prove thy bane."

12. CATAPHRACTUS is the name given to the heavy-armed cavalryman of the East. Horse and man were encased in mail: cf. Verg. Aen. XI. 770, *spumantemque agitabat equum quem pellis ahenis | in plumam squamis auro conserta tegebat.* The Parthians were particularly strong in this arm. Cf. Veget. III. 23. (1) *aurato equo* goes closely with *cataphractus* as abl. of quality. (2) Others take *aurato . . . equo* with *laetetur*, "rejoice in the capture of your horse with its gilded trappings." Cf. Hor. Od. III. 6, 11, *et adiecisse praedam | torquibus exiguis renidet.* This is possible, but less obvious and clear than the first interpretation.

13. ALIQUID DE TE. Cf. 7, 64, *hoc de me sat erit si modo matris erit.* Ov. Met. XII. 615, *de tam magno restat Achille | nescioquid parvam quod non bene compleat urnam.* Aesch. Ag. 437, seq.

16. MORIBUS HIS. "With such a character as yours," i.e. you are so hard-hearted, that Galla is too good a wife for you.

17. Cf. II. 23, 14, *custodum nullo saepta timore.* III. 14, 23.

18. SIS (Palmer): *sit* O: TUAE O: *suae* $\mathcal{S}$. The reading of O is impossible; *tuae* could only refer to Postumus: now though he may have been profligate, a reference to the laxity of his morals is out of place here, and follows 17 most unnaturally, With Palmer's correction the sense is admirable: "Since thou, Rome, dost teach others thy profligacy." An almost equally satisfactory, though less vigorous correction is *suae* $\mathcal{S}$, *sit* being retained. "Since Rome teaches others her own profligacy."

23. For a similar summary of the adventures of Ulysses, cf. Tib. IV 1, 54, seqq.

25. CASTRA DECEM ANNORUM, sc. the siege of Troy.

CICONUM MONS ISMARA, CALPE O (*talpe*, DVL).

This reading has been generally attacked on two grounds. (1) Ismaros or Ismara is in Homer a town, not a mountain. (2) Calpe (Gibraltar) is irrelevant: there is no mention of it in the Odyssey. Neither objection is valid. (1) Ismara was the name of a mountain as well as a town. Cf. Verg. G. II, 37; Ov. Fast. III, 409, *Ampelon . . . fertur in Ismariis Bacchus amasse iugis.* There is no difficulty therefore in *mons.* Homer speaks only of a town, but Propertius does not follow Homer closely here (cf. esp. 27 and 31, notes). (2) Though there is no mention of Calpe in Odyssey, the nine-days' storm of Od. IX. 82, was said by some to have borne Odysseus beyond the pillars of Hercules, of which Calpe is the more northerly: cf. Strabo, I. 25, *πιθανώτερόν τε τὸ "ἔνθεν δ' ἐννῆμαρ φερόμην ὀλέοις ἀνέμοισιν" ἐν βραχεῖ διαστήματι διακεῖσθαι (οἱ γὰρ ὅλοοὶ οὐκ εὐθύδρομοι) ἢ ἐξωκεανίζειν.* He goes on to object that to reach the pillars of Hercules in nine days' sailing from Thrace would involve covering 2,500 stades *per diem*! Propertius is clearly following this interpretation of the legend, which

is not unlikely to have been treated by Philetas or some Alexandrian poet. It is moreover very improbable on the face of it that the comparatively uncommon name *Calpe* should be a corruption: if it were so, we should have to assign it to the deliberate interpolation of a learned reader. I believe *Calpe* to be undoubtedly right.

[If any corruption of *mons* be demanded *mors* ς is simplest. "Ismara that proved the death of the Cicones." For others see App. Cr.; *capta* (Fonteine) is the least bad of the attempted corrections of *Calpe*. For those who cannot stomach *Calpe*, *Ciconum mors Ismara capta* will be the simplest solution of the difficulty.]

ISMARA lies near the river Hebrus in Thrace. For its capture cf. Od. IX. 40.

26. Cf. Od. IX. 346, seqq. EXUSTAE GENAE. *genae* is used here in the sense of "eye-sockets. Cf. IV. 5, 16, *cornicum immeritas eruat ungue genas.* Ov. ex P. II. 8, 66, *et patiar fossis lumen abire genis.*

27. CIRCAE FRAUDES. Cf. Od. X, 203, seqq. LOTOS. Propertius does not follow Homer's order. The incident of the *lotophagi* falls between the sack of Ismarus and the blinding of Polyphemus: cf. Od. IX. 94. HERBAEQUE TENACES the *lotus* is *tenax* because it holds its victims prisoners far from their homes.

SCYLLA . . . CHARYBDIS. Od. XII. 234. ALTERNAS . . , AQUAS, "cloven with alternate ebb and flow." Cf. II, 26, 53. Od. l.c.

29. IUVENCOS. The oxen of Phoebus, slain by the comrades of Odysseus. Cf. Od. XII. 394, *τοῖσιν δ' αὐτίκ' ἔπειτα θεοὶ τέραα προέφαινον· | εἶρπον μὲν ῥινοί, κρέα δ' ἀμφ' ὀβέλοισι μεμύκει | ὁπταλέα τε καὶ ὠμὰ, βοῶν δ' ὡς γίγνετο φωνή.*

LAMPETIES. Cf. Od. XII. 131, *θεαὶ δ' ἐπὶ ποιμένες εἰσίν, | νύμφαι εὐπλόκαμοι, Φαέθουσά τε Λαμπετίη τε, | ἃς τέκεν Ἠελίῳ Ὑπερίονι δῖα Νέαιρα.*

31. AEAEAE PUELLAE must refer to Calypso: Circe has already been mentioned, and it was after leaving Calypso that Odysseus swam for so many nights and days (cf. 32). But Aeaea is in the Odyssey the island of Circe (cf. Od. X. 135). Propertius has followed some different legend. Cf. Pomp. Mel. II. 120, *Aeaee, quam Calypso habitasse dicitur.* Hyg. Fab. 125.

33. Cf. Od. XI.

34. SIRENUM. Cf. Od. XII, 165. LACUS = pools, a very curious phrase for the sea; perhaps with Passerat we may interpret it as *mare Sirenum scopulis clausum.* F gives *latus* and L *latreus.* If, however, we read *latus* we can hardly retain *Sirenum.* *Sirenum latus* for "the Siren's shore" is an exceedingly harsh phrase. Postgate regarding *Sirenum* as a gloss, reads *Sicanium . . . latus.* This may perhaps be right. Cf. Verg. A. VIII. 417, *Sicanium latus* (in a different context). Iuv. 9, 150, *Siculos cantus effugit remige surdo.* For the lack of a connecting particle cf. 4, 17.

35. ARCUS RENOVASSE. A bold phrase carrying with it the idea both of restringing the bow and using it again. *arcus* NL : *artus* DVF : either reading gives good sense. But *artus renovasse* is the more obvious phrase and more likely to be a corruption than the striking *arcus renovasse.* The plural is used somewhat loosely, where we should expect the singular, probably *metri gratia.*

LETO may be (1) abl. "at the death," or better (2) dat. "for the death of the suitors."

36. NEC FRUSTRA. Sc. *erroris modum statuit.*

XIII

Propertius denounces avarice in women, and contrasts the vices of civilization with the simplicity of primitive country life.

1. Cf. II. 1, 1, *Quaeritis unde mihi totiens scribantur amores.*

2. VENEREM O. "Exhausted wealth cries out that Venus has been its bane." *damna* is in apposition with *Venerem*. *Venere* S is a neat but needless correction.

3. RUINIS. Cf. Cic. Cat. I. 16, 4, *ruinas fortunarum tuarum*. *rapinis* (Palmer) suits *l.* 1 better, but *ruinis* follows naturally enough on *l.* 2.

5. INDA . . . METALLIS. Both Pliny, XI. 111 and Herod. III. 102 assert that somewhere in India gold dust was brought from underground in winter by ants, and in summer stolen by the Indians, the ants having retired to their nests owing to the heat.

6. Cf. I. 14, 12. CONCHA ERYCINA = the nautilus shell. *Erycina* is a common epithet of *Venus*, of whose worship *Eryx* in Sicily was an important centre, and the nautilus was known as the *concha Venerea*. Plin. IX. 103, *navigant ex his Venereae praebentesque concavam sui partem et aurae opponentes per summa aequorum velificant.* Cf. also Fest. (Paul), p. 52, M, *Cytherea Venus ab urbe Cythera in quam primum devecta esse dicitur concha.*

7. CADMEA = Phoenician.

8. MULTI ODORIS may be taken in three ways. (1) With *cinnamon*, "rich-scented cinnamon" (Rothstein). But the order of the words points rather to its depending on *pastor* or *Arabs*. (2) With *pastor*. The Arab, who watches over his spice-bearing herbs and trees is spoken of as shepherding "rich perfume," or "many a perfume." But the metaphor is somewhat unnatural. For the view that the Arab cultivated spices in his fields, cf. Tib. IV. 2, 17, *possideatque, metit quidquid bene olentibus arvis | cultor odoratae dives Arabs segetis.* Mart. III. 65, 5, *messor Arabs.* (3) With *Arabs*. "The shepherd Arab rich in spices": cf. Sid. Ap. p. 147, *odoratus Arabs*; IV. 3, 63, *odorato duci*: but the phrase *multi odoris Arabs* is hardly pleasing. Of these three interpretations the first is best, but none is satisfactory. *coston* (Guyet) is a not improbable correction of *pastor*. *costum(on)* is a rich spice, coupled with cinnamon in Ov. Met. X. 307; Claud. Epith. Hon. 95; cf. also IV. 6, 5, *costum molle dato.*

9. CLAUSAS PUDICAS ("secluded virgins") gives us an unusual coupling of adjectives, *pudicas* having here the force of a substantive. The sense is perfectly clear, and *puellas* (Markland) is hardly required. *nifeas* is written over *clausas* in N. Müller conjectures *nymphas*. This is possible, but the line loses much force by the removal of *clausas*. Cf. 14, 23, *clausae . . . puellae.*

10. ICARIOTI. Penelope, daughter of Icarius. Cf. Ov. ex P. III. 1, 113. *terunt* O is impossible: it could only mean "as do those gifts which wear down even a Penelope's indifference." We must read GERUNT (Scioppius). "And them (sc. *expugnant*) that are as cold to wooers as thou, Penelope." This is perhaps simpler than *iterant* (Heinsius) = "repeat."

11. CENSUS INDUTA NEPOTUM, "arrayed in spendthrifts' fortunes." Cf. Ov. A. A. III. 172, *quis furor est census corpore ferre tuo.* Met. VII. 739, Sen. de Vit. beat. 17, 2, *domus censum auribus gerit.*

12. SPOLIA OPPROBRII, "the spoils of her infamy," i.e. that she has won by her fall.

15. LEX. The custom of Suttee.

16. COLORAT. Their dark skins are regarded as due to the tropic sun.

19–21. CERTAMEN HABENT LETI. Cf. Cic. Tusc. V. 78, *mulieres vero in India, cum est cuivis earum vir mortuus, in certamen iudiciumque veniunt, quam plurimum ille dilexerit: quae est victrix, ea laeta prosequentibus suis una cum viro in rogum imponitur, illa victa maesta discedit.* Herod. V. 5. *certamen leti=certamen moriendi.* Cf. Sen. de benef. VI. 30, *adulandi certamen.* Eleg. de nuce. 8, *certamen fertilitatis.*

23. HOC GENUS INFIDUM. Sc. *nuptarum apud nos genus est infidum.*

24. EVADNE. Cf. I. 15, 21, note. The mention of her is most appropriate: she *burned* herself with her dead husband.

25. QUONDAM PACATA, "that dwelt in peace of old." *pacata* strictly =pacified, but is here used to denote a state of quiet without implying any previous strife. [Cf.perhaps 17, 2, though there it is not so clear, that it does not imply a previous storm; *nunc, o Bacche, etc.* (*l.* 1), in fact suggests that the poet makes his apology for neglect of Bacchus.] For similar descriptions of the golden age, cf. Tac. Ann. III. 26; Lucr. V. 925, et seqq.

27. CYDONIA, sc. *mala.* Cydonia is in Crete, the modern Canea. It was famous for its apples, or rather quinces. For the apple as a lover's gift, cf. II. 34, 69, note. For the Cydonian apple, cf. Plut. coniug. praec. 1, *ὁ Σόλων ἐκέλευε τὴν νύμφην τῷ νυμφίῳ συγκατακλίνεσθαι μήλου κυδωνίου κατατραγοῦσαν* (Rothstein).

30. Cf. Verg. E. 2, 45, *tibi lilia plenis | ecce ferunt nymphae calathis.* Copa. 15.

33. Cf. Lucr. V. 960, *Venus in silvis iungebat corpora amantum: | conciliabat enim vel mutua quamque cupido | vel violenta viri vis atque impensa libido | vel pretium glandes atque arbuta vel pira lecta.*

37. L(A)ETAS F: *lentas* NLDV. *lentas*, though generally accepted, is hardly possible. It means pliant, cf. Verg. G. IV. 558, *lentis uvam demittere ramis.* This is not a very suitable epithet for the boughs or the shadows cast by the boughs of a pine.

38. Perhaps a reference to the judgment of Paris. Cf. II. 2, 13, *divae, quas pastor viderat olim | Idaeis tunicas ponere verticibus.*

39. DEI . . . PASTORIS. Apollo. Cf. Tib. II. 3, 11, *pavit et Admeti tauros formosus Apollo.* [Volscus gives *Idaei* in the Aldine ed. (1482). The reference will then be to Paris, cf. *l.* 38. But no change is necessary, and there is no evidence to show that *Idaei* is more than a conjecture.]

41. Propertius imitates Verg. G. I. 21, *dique deaeque omnes studium quibus arva tueri.* Cf. also Cat. 64, 385, *praesentes namque ante domos invisere castas | heroum et sese mortali ostendere coetu | coelicolae nondum spreta pietate solebant.*

42. VESTRIS O. If the reading be correct we must assume that Propertius apostrophises the *agrestum quondam pacata iuventus.* But the change of person is abrupt, and it is possible that *vestris* is due to the mistake of a copyist, who took *dique deaeque omnes* to be a vocative. In that case *iustis* (Baehrens) might be accepted: cf. Cat. l.c. But *vestris* gives a fairly obvious, though somewhat harsh sense, and may perhaps stand.

43–6. Propertius translates Leonidas of Tarentum. Cf. Anth. Pal. IX. 337, *εὐάγρει λαγόθηρα, καὶ εἰ πετεεινὰ διώκων | ἰξεύτης ἥκεις τοῦθ' ὑπὸ δισσὸν ὄρος, | κἀμὲ τὸν ὑληωρὸν ἀπὸ κρημνοῖο βόασον | Πᾶνα· συναγρεύσω καὶ κυσὶ καὶ καλάμοις.* Also Anth. Pal. IX. 824; X. 11.

44. The simplest interpretation of this line is secured by placing a comma after *quaeris*: *avem* will then depend on *venaberis*. The alternative is to take *si . . . avem* as the protasis of a conditional sentence the apodosis of which (*avem venaberis*) is suppressed.

46. CALAMO. A rod smeared with birdlime. Cf. IV. 2, 33. Mart. XIV. 218, *non tantum calamis sed cantu fallitur ales, | callida dum tacita crescit arundo manu.* Val. Flacc. VI. 260, *qualem populeae fidentem nexibus umbrae | siquis avem summi deducat ab aere rami, | ante manu tacita cui plurima crevit arundo, | illa dolis viscoque super correpta sequaci | implorat ramos atque irrita concitat alas.*

47. Cf. 6, 35.

48. VICTA PIETATE. Cf. Cat. 64, 387 (vide supra, *l.* 41).

50. MOX. SC. *aurum sequitur.*

51–58. He gives three examples of divine displeasure against avarice.

51. For the discomfiture of Brennus, cf. II. 31, 13, 14, note. TORRIDA . . . LIMINA, the lightning is spoken of as issuing from the sanctuary itself. (*lumina* DVFL is commonplace and weak.)

53. MOX DVL: *mons* NF. Either reading is possible, *mox* is supported, however, by Paus. X. 23, which shows that the events narrated in this couplet took place *later* than those in 51, 52: *τὰ δ' ἐν τῇ νυκτὶ πολλῷ σφᾶς ἔμελλεν ἀλγεινότερα ἐπιλήψεσθαι· ῥῖγός τε γὰρ ἰσχυρὸν καὶ νιφετὸς ἦν ὁμοῦ τῷ ῥίγει· πέτραι τ' ἀπολισθάνουσαι τοῦ Παρνασσοῦ . . σκοπὸν τοὺς βαρβάρους εἶχον.*

55. Priam, to save his youngest son Polydorus from the perils of war, entrusted him to the care of Polymestor, king of Thrace. Polymestor, bribed by Greek gold, put him to death when he saw the Trojan cause to be hopeless. Cf. Eur. Hec. *ad init.*

56. PIO N: *tuo* DVFL. Baehrens reads *tuo*, and is followed by Housman, who regards it as an example of the "idiomatic use of the possessive pronoun in the sense of *fausto*." That such a use exists has, I think, yet to be proved: I therefore retain *pio*.

57. ERIPHYLA. Cf. II. 16, 28, note.

58. NUSQUAM EST, "is nowhere to be found." *dilapsis . . . equis*, cf. II. 34, 39. DILAPSIS = vanished. But there is no exact parallel to this use: its strict meaning is "fallen apart," "scattered," and is only used in the sense of "vanished," when "scattered" could almost be regarded as a synonym. We should perhaps follow Postgate in reading *delapsis*, cod. Bernensis.

59. VERUS O. Propertius prays that he may *be held* a true *haruspex*, that his country may take warning from his words. Cf. 61, *certa loquor, sed nulla fides.* v gives *vanus*, "I pray I may be mistaken," and this reading has been widely accepted, but is hardly consistent with *l.* 61.

60. Cf. Hor. Epod. 16, 2, *suis et ipsa Roma viribus ruit.*

61. ILIA MAENAS. "The frenzied maid of Ilion;" i.e. Cassandra. Cf. Ov. Am. I. 9, 37, *summa ducum, Atrides, visa Priameide fertur | maenadis effusis obstipuisse comis.*

62. HABENDA, SC. *fuit.* "was never to be deemed a true seer amid the

woes of Troy." Such was the curse laid on her by Apollo for deceiving him. Cf. Aesch. Ag. 1212.

PERGAMEIS MALIS, abl. of attendant circumstances.

63. PHRYGIAE FATUM COMPONERE. "was building his country's doom." When Paris departed from Troy on the voyage that was to end in the rape of Helen, Cassandra prophesied the woe that was to come upon Troy. Cf. Ov. Her. 16, 119, *et soror effusis ut erat Cassandra capillis,* | *cum vellent nostrae iam dare vela rates,* | "*quo ruis,*" *exclamat,* "*referes incendia tecum.*" (Porphyr. ad. Hor. Od. I. 1, says that this legend was recorded in the Cypria.)

64. FALLACEM PATRIAE SERPERE. "Came fraught with betrayal to her home."

65. FUIT UTILIS. "Was in truth useful," sc. but was despised: i.e. would have been useful, had it not been despised.

66. "The tongue that none believed proved that its gods were true."

XIV

Propertius praises the Spartan custom of making their girls join in the gymnastic exercises of their youths. There lovers could be happy; life was natural, there was no unhealthy luxury, and the lover had easy access to the beloved.

1. MULTA . . . PALAESTRAE. The ordinances of Lycurgus as to gymnastic education in general.

2. VIRGINEI. . . GYMNASII. Cf. Xen. de rep. Lac. i. 4, *καὶ ταῖς θηλείαις ἀγῶνας πρὸς ἀλλήλους ἐποίησε, νομίζων ἐξ ἀμφοτέρων ἰσχύρων καὶ τὰ ἔκγονα ἐρρωμενέστερα γίγνεσθαι.* But the practice caused scandal, if not immorality. Cf. Eur. Androm. 595, *οὐδ' ἂν εἰ βούλοιτό τις,* | *σώφρων γένοιτο Σπαρτιατίδων κόρη,* | *αἱ ξὺν νέοισιν ἐξερημοῦσαι δόμους* | *γυμνοῖσι μηροῖς καὶ πέπλοις ἀνειμένοις* | *δρόμους παλαίστρας τ' οὐκ ἀνασχετοὺς ἐμοὶ* | *κοινὰς ἔχουσι.*

3. LUDOS (Auratus): *laudes* O. *laudes exercere* can only be explained as *res laude dignos exercere*: but there is no close parallel for such a bold phrase; while it is just conceivable that Propertius wrote *laudes* it is far more probable that *ludos*, which removes all difficulty, is the true reading.

4. NUDA (1) may be taken literally. Cf. Plut. Lyc. 14, *γυμνάς τε πομπεύειν καὶ πρὸς ἱεροῖς τισιν ὀρχεῖσθαι καὶ ἆδειν τῶν νέων παρόντων καὶ θεωμένων.* (2) may merely = *γυμνοῖσι μηροῖς καὶ πέπλοις ἀνειμένοις.* Cf. Ov. Her. 15, 149, *more tuae gentis nitida dum nuda palaestra* | *ludis et es nudis femina mista viris.*

5. PILA . . . IACTUS. The line is somewhat obscure. *velocis iactus* may be: (1) a qualifying genitive, "the swiftly thrown ball deceives the player by slipping through his grasp"; (2) acc. plural = *velociter iacientem,* "when the ball plays him false that threw it swiftly." On the first view *fallit* = *fallet ludentem,* and in *per bracchia* we have a pregnant use of the preposition to which an exact parallel may be found; II. 17, 6, *arenti fallit ab ore sitim.* On the second view *per bracchia* will go closely with *velocis iactus,* "the swift cast from hand to hand." There is little to choose between the two interpretations, though the parallel in II. 17, 6 leads me to prefer the first.

6. CLAVIS ADUNCA. The skid or hooked metal rod by which the

hoop is driven. INCREPAT, "clanks." Cf. Mart. XI. 21, 2, *celer arguto qui sonat aere trochus.*

7. PANCRATIO. The *pancratium* at the regular games of Greece was a mixture of boxing and wrestling. At Sparta the name was given to a contest without rules, a fight in which fists, teeth, nails, feet and arms might be used at will. The regular *pancratium* and boxing with the *caestus* were forbidden at Sparta. Sen. de Ven. V. 3, 1.

8. CAESTUM. The *caestus* was forbidden at Sparta, but boxing with the fists allowed. Cf. Xen. de rep. Lac. IV. 6, *ἀνάγκη δὲ αὐτοῖς καὶ εὐεξίας ἐπιμελεῖσθαι· καὶ γὰρ πυκτεύουσι διὰ τὴν ἔριν, ὅπου ἂν συμβάλωσι.*

10. IN ORBE, "whirled in a circle." : the phrase refers to the motion of the arm before the discus leaves the hand.

15, 16. This couplet is transposed to its present position by Housman. With the MSS. order, (1) 17, 18 are meaningless, following as they do the description of the Spartan maiden hunting ; (2) *et modo* requires to be preceded or followed by *modo, nunc*, or some such adverb ; cf. I. 1, 11, note. With the transposition, (1) the sense is satisfactory, 13, 14, 17, 18 serving as a loose summary of the appearance of the Spartan girl in her various athletic exercises. (2) *nunc* (9, 10) meets the difficulty. (Scaliger transposed the couplet after 12 : this fails to meet the second difficulty, while 11, 12 must clearly immediately precede the comparison to the Amazons.)

16. PATRIOS . . . CANES. Sparta was famed for its hounds. Cf. Verg. G. III. 44, *Taygetique canes.* Hor. Epod. 6, 5, *nam qualis aut Molossus aut fulvus Lacon, | amica vis pastoribus, | agam per altas aure sublata nives | quaecunque praecedet fera.*

11. GYRUM. Cf. 3, 21, note.

12. This is an exaggeration : Spartan women did not take the field.

13. THERMODONTIACIS. Cf. 11, 13, note. Also IV. 4, 71.

LAVANTUR DVL : *lavatur* NF. Either reading is possible : *lavantur* being slightly the less obvious, is probably correct. The mention of the *bathing* of the Amazons is irrelevant. For like irrelevance in a simile cf. Verg. A. III. 641, *nam qualis quantusque cavo Polyphemus in antro | lanigeras claudit pecudes atque ubera pressat, | centum alii curva haec habitant ad litora vulgo | infandi Cyclopes et altis montibus errant.*

18. HIC = Pollux. ILLE = Castor. Cf. Il. III. 237, *Κάστορα θ' ἱππόδαμον καὶ πὺξ ἀγαθὸν Πολυδεύκεα.*

. FUTURUS because the poet speaks of them as still young and undergoing the training incumbent on Spartan youths.

19. CAPERE N, om. FLDV ; ARMA NL ; *est armata* F ; *armata* DV ; PAPILLIS N : *capillis* FLDV. *papillis* is clearly right. Housman supports *armata* on the ground that if *capere armata* is right it is impossible to account for *armata*, "whereas *armata* will excellently account for *capere arma : ta* was lost in the following *pa* or *ca* and *capere* inserted to prop the metre." But (1) supposing *capere* to have been accidentally omitted (as perhaps in L), *arma* would easily be expanded into *armata*. (2) *capere arma* is far more pleasing than *armata* (sc. *esse*) in such close conjunction with the descriptive abl. *nudis papillis*. Cf. IV. 3, 43, *felix Hippolyte, nuda tulit arma papilla.*

20. FERTUR. This is the earliest reference to any such legend : cf. Ov. Her. 16, 149 (cf. 4, note). Rothstein quotes also Lucian. Dial. deor. 20, 14, where Helen is described as *γυμνὰς τὰ πολλὰ καὶ παλαιστρικήν.*

23. cf. II. 23, 14, *custodum saepta timore* (also III. 12, 17).

25. NULLO PRAEMISSO, i.e. without a go-between.

27. ERRANTIA . . . FALLUNT, "beguile the wandering eyes of lovers." Cf. Ov. Fast. II. 357, *fallentes lumina vestes.*

COMAE (Canter): *domi* O. *domi* is impossible, for (1) we require *domus* not *domi.* (2) Even *domus* would be pointless: we clearly require some reference to the elaborate toilet of the Roman lady of pleasure. *comae* is a certain correction. Elaborate *coiffures* were fashionable at Rome: cf. Iuv. 6, 502, *tot premit ordinibus, tot adhuc compagibus altum | aedificat caput.* The Spartan girl bound her hair in a simple knot: cf. Hor. Od. II. 11, 23, *maturet in comptum Lacaenae | more comam religata nodum.* For the whole couplet cf. Ov. Med. form. 18, *vultis inaurata corpora veste tegi : | vultis odoratos positu variare capillos* (Housman).

CURA MOLESTA. This undue attention to the toilet is *molesta* to the lover, (1) because it wastes precious moments that might be given to love; (2) because it implies fickleness; she dresses to please the eyes of men in general, not solely for her lover.

29. Cf. Hor. S. I. 2, 96, *si interdicta petes, vallo circumdata (nam te | hoc facit insanum), multae tibi tum officient res, | custodes, lectica, ciniflones, parasitae.*

30. EST = *licet.*

31. "Thou shalt not find with what glances or words of entreaty to win her: the lover ponders (*versat*) how to approach her (*iter*) but the path is shrouded in darkness."

XV

Propertius appeals to Cynthia not to illtreat Lycinna, a former mistress of the poet and, from the fact that she is in Cynthia's power, perhaps her slave. He protests that it was but a passing attachment long forgotten in the burning passion he feels for Cynthia: he concludes by urging her to take warning from the fate of Dirce. For the date of the poem cf. *l.* 7.

1, 2. He opens with an imprecation on himself, if he has ever swerved from his devotion to Cynthia. But the apodosis to the imprecation does not occur till *l.* 8.

3. "When the modesty of the garb of boyhood was hidden away." Propertius refers to the time when he assumed the *toga virilis.* For the *toga praetexta* and the probable date of this occurrence see Introduction. PRAETEXTI N, AMICTUS DVL, is undoubtedly the correct reading. FLDV gives *praetexta,* ς *praetextae,* while for *amictus* NF give *amicus,* ς *amictu.* Hertzberg was the first to vindicate the present reading Previously *praetextae . . . amictu* ς was generally read. This was held to mean "when the modesty of boyhood was veiled by the *toga virilis.*" But *amictu* by itself could not conceivably = *toga virilis.*

VELATUS. "hidden away." But *velare* = "to hide," is post-Augustan, and we rather require the sense "removed," unless indeed we may supply *toga virili,* "was hidden away under the garb of manhood." I prefer this latter rendering; but the phrase is undeniably obscure. None of the emendations suggested can be considered certain, though *sublatus* ς, *elatus* (Guyet) = "dead and buried," cf. I. 15, 21, *ablatus* (Heinsius) may any of them be right. (*relevatus* (Fonteine) is clever, but can hardly be given the required meaning.)

5. CONSCIA, "my accomplice in love."

6. HEU: he glances at Cynthia's costly caprices, sighing when he thinks how little his first love cost him.

7. "Now that it is the third year since then—it cannot be much ess,—I can scarcely remember having exchanged so much as ten words with her," sc. during that third year. Supposing Propertius to have taken the *toga virilis* at the age of 16 or 17, the latest date assignable to the quarrel between Cynthia and Lycinna is the poet's 19th or 20th year. If we suppose the elegy to have been actually written at the time of the quarrel, this would seem to be one of the earliest of the poems of Propertius. But in that case it is hard to account for its appearance in the third book. It may well have been written some years later, or be a revised version of an early and immature poem.

10. The order of the MSS. is impossible. *testis erit Dirce* has no connexion with anything in *ll.* 1–10. The object of the narration of the legend of Dirce and Antiope is clearly to warn Cynthia not to maltreat Lycinna. But there has been no mention of such maltreatment, no indication even that Lycinna was in Cynthia's power. And it is quite as much anger against Propertius as jealousy against a rival that is suggested by 1–10. Without some mention of Cynthia's attitude towards Lycinna *ll.* 11–42 are pointless. Two remedies are possible. (1) We may mark a hiatus after *l.* 10. (2) We may regard 43, 44 as displaced, and with Volpi place them before *l.* 11. But 45, 46 cannot be left unsupported, and must also be transposed. Two transpositions are possible. (*a*) W. Fischer places them after 10 and before 43, 44; (*b*) Otto places them after 2. Either gives good sense. On the whole I prefer (*a*) as keeping the two couplets close together. But though the transpositions give admirable sense, it is, on the whole, more probable that several lines have dropped out, describing Cynthia's maltreatment of Lycinna and warning her to desist. In support of this is the fact that O mark the beginning of a new elegy at *l.* 11. There was a gap in the archetype and the scribes failing, as was natural, to detect any connexion between 10 and 11, indicated a fresh poem.

11. The legend of Antiope is given in very different forms by different authors. She was the daughter of Nycteus, king of Thebes, was seduced by Zeus and brought forth Amphion and Zethus. These children she exposed to evade discovery. They were found by a shepherd, who brought them up. Antiope married her uncle Lycus, king of Thebes, who after a while put her away and took a new wife, Dirce. She, jealous of a possible rival, treated Antiope with the utmost cruelty, and finally persuaded Lycus to put her into prison. Escaping thence Antiope found her lost children, Amphion and Zethus: the shepherd who had brought them up (cf. *l.* 36) revealed the fact that Antiope was their mother, and they punished Dirce by tying her to a wild bull. She perished and her body was cast into the fountain, thereafter known by the name Dirce. (For the various forms of the legend cf. Roscher, *Dict. Myth.*)

TESTIS ERIT, "I call to witness. Cf. II. 13, 53, *testis . . . aper.*

TAM VERO CRIMINE SAEVA O. The causes of Dirce's jealousy are not quite clear. The simplest interpretation is: (1) maddened by the charge brought against Antiope, that she had once been the wife of Lycus. We then get an exact parallel to the case of Propertius and

Lycinna. Lycinna had once been his mistress, but he had not proved unfaithful to Cynthia. Antiope had once been Lycus' wife, but he had not been unfaithful to Dirce. Her action is dictated by unreasoning jealousy. Thus *tam vero* is perfectly satisfactory. The charge was true and could not be denied, though Antiope was guiltless (cf. *non meritam Lycinnam, l.* 43). (2) Hyginus, fab. 7, says that Dirce suspected Lycus of unfaithfulness (*clam cum Antiopa concubuisse*). If Propertius followed this version we must read *vano* (Franz) for *vero*. The whole point of the comparison is that Antiope is guiltless. The first interpretation is preferable : the sense is excellent and no change is required.

14. IMMITES DV. *immittens* NFL is possible, but harsh and unpleasing.

15. FAMULAM. Antiope is regarded as remaining in the house as a servant. Cf. IV. 7, 41, *et graviora rependit iniquis pensa capillis.*

19. IUPPITER. He appeals to Jupiter as the former lover of Antiope.

25. She flies to Cithaeron (*Iovis voluntate*, Hyg. 7), where once she had exposed her children.

27. VAGO DVF. " the river's wandering sound " = the sound of the wandering river. Cf. I. 20, 10, *vago fluminis hospitio. vaga* NL is possible but less poetical. Moreover *vaga permota*, " terrified as she wandered," is an awkward phrase.

29. Cf. Hyg. 8, *devenit ad filios suos, ex quibus Zethus existimans fugitivam non recepit.* LACRIMIS, " to her tears," dat. dependent on *durum* and *mollem.*

30. ABACTA, sc. *a Zetho.* SUIS, because the steading was her son's home, and therefore should have been her own.

31–34. " And as, when the waves give over their huge heavings, what time the east wind ceases to struggle with the wind of the south-west, and thus the shore is stilled and the sound of the wave-swept sand grows less and less, so gradually sank the maid on bended knee." The construction of the lines is most complicated, and the simile forced and far-fetched.

32. UBI ADVERSO . . . NOTO is Lachmann's brilliant correction of *sub adverso . . . noto* N. FLDV give *in adversos . . . notos*, which is in itself far more likely to be a corruption of *sub adverso . . . noto* than *vice versa* : moreover, it involves a very harsh asyndeton with *cum . . . motus*, which is avoided by the introduction of *ubi.* Postgate suggests *adversus* as a compromise between *adverso* and *adversos.* The suggestion is not improbable. Cf. Il. XVI. 765, *ὡς δ' εὖρός τε νότος τ' ἐριδαίνετον ἀλλήλοιϊν.*

33. LITORE SIC TACITO N. *sic* is awkward in view of its repetition in the following line in a different sense. Here it means " under these circumstances," and goes closely with *tacito.* (*si* FLDV is impossible : it relegates the important portion of the simile, i.e. the gradual decrease of sound on the shore, to the position of a mere accessory circumstance.)

35. SERA TAMEN PIETAS = *pietas sera fuit tamen re vera fuit.* For the ellipse cf. 4, 5, note, *sera sed Ausoniis veniet provincia virgis.*

36. SENEX, the shepherd who had brought them up. Cf. Hyg. 8, *in eundem locum Dirce per bacchationem Liberi illuc delata est : ibi Antiopam repertam ad mortem extrahebat, sed ab educatore pastore adulescentes certiores facti eam esse matrem suam celeriter consecuti matrem eripuerunt, Dircem ad taurum crinibus religatum necant.*

39. "Jupiter at last manifests his love for you: be thankful." Cf. 25 note.

40. Cf. Ov. Tr. III. 9. 27, *divulsaque membra per agros | dissipat in multis invenienda locis.*

41. "'Tis the fields of Zethus are crimsoned with her gore." Zethus alone, it is implied, took part in the destruction of Dirce. The milder Amphion, the master-musician, sat by and sang the song of triumph. The phrase *prata Zethi* implies that the bull was taken from the herds owned by Zethus.

42. ARACYNTHE. Aracynthus is here regarded as a mountain on the frontier of Attica and Boeotia, forming a portion of Cithaeron. Cf. Steph. Byz. Ἀράκυνθος ὄρος Βοιωτίας. Verg. E. 2, 23, *Amphion Dircaeus in Actaeo Aracyntho.* There was a mountain named Aracynthus in Aetolia (cf. Plin. IV. 6) and it has sometimes been assumed that the geography of Propertius and Vergil is faulty. But they have the support of Stephanus Byz. and there may well have been two mountains of the same name.

43–46. See *l.* 11 note.

44. VESTRA. A true plural = "anger of jealous women such as you and Dirce."

XVI

Propertius has received a midnight summons from Cynthia to come to her at Tibur. He meditates on the dangers of the journey, but concludes by reflecting that there is no one so hardhearted as to desire a lover's death. And if the worst should happen he will receive a loving funeral at Cynthia's hands.

2. TIBURE. "at tibur." A locative abl. Cf. Liv. XXVIII. 17, *L. Marcio Tarracone, M. Silano Carthagine nova relictis.* For Tibur cf. II. 32, 5, note.

3. GEMINAS TURRES, as Hertzberg suggests, probably refers not to any particular building, but simply to lofty buildings on either side of the Anio. "Where the white hills heave up their towers to right and left."

CANDIDA, i.e. white with marble villas.

4. CADIT . . . LACUS, sc. the famous falls of Tivoli.

5. OBDUCTIS. "drawn over earth like a veil." For the dangers of travel by night cf. Iuv. 10, 20, *nocte iter ingressus gladium contumque timebis.*

7. DISTULERO HAEC N gives the rougher and less obvious rhythm. *haec distulero* FLDV is probably a refinement due to the influence of the Ovidian tradition.

9. TOTUM SUM PULSUS IN ANNUM. Cf. Introduction and I. 1, introd. note. For *pulsus* FLDV, N gives *portus* whence Prof. Phillimore conjectures *postus* (=*positus*), "laid aside." This may be right, but is, I think, distinctly less forcible than *pulsus.*

11–20. The lover bears a charmed life. Cf. Tib. I. 2, 27, *quisquis amore tenetur, eat tutusque sacerque | qualibet: insidias non timuisse decet.*

11. SACROS. For they have dedicated their lives to Venus and Amor.

12. SCIRONIS . . . VIA. Sciron was a robber dwelling at a point where the road from Corinth to Megara and Athens ran along the edge

of the cliff. He cast his victims down the precipice into the sea, but was himself at last destroyed by Theseus. Cf. Plut. Thes. 10.

13, 14. This couplet has been found scrawled on a wall at Pompeii. Vide CIL. iv. 1950. In two points it corrects the MSS. giving AMBULET for *ambulat* O, and ADEO for *deo* O. It also gives *Scythiae* for *Scythicis* O, and *feriat* for *noceat* O. These latter divergences from the MSS. may, however, well be slips of memory.

16. PRAECUTIT (Guyet). Cf. I. 3, 10, note. *percutit* O = "strikes" and is meaningless in this context.

19. PARVO. Two interpretations are possible. (1) The lover is pale and bloodless with longing: cf. II. 12, 17, *quid tibi iucundum est siccis habitare medullis.* (2) the blood of a lover is regarded as insignificant and worthless in the eyes of a robber. He carries nothing on him sufficient to make him worth killing. Either interpretation is possible; the last, is, I think, simplest and most natural.

20. ET CUIUS SIT (Palmer): *exclusis fit* O. *exclusis* is pointless in this context: Hertzberg paraphrases it by *exclusis commercio hominum*: but *exclusis* could only mean *exclusis domo amicae*, a sense which is here irrelevant. Palmer's conjecture is simple and gives admirable sense. "The blood of a lover and one who has Venus herself for comrade on his journey." (W. Fischer would read *ecce suis it :* while *it* is a needless change, *ecce suis* may be right, but lacks the neatness of Palmer's correction.)

21. "But did I know that, if I perished, I should surely receive due rites of funeral, such a death would be worth purchasing at a great price," i.e. if he knew for certain that Cynthia would find his body, he would gladly die. He then proceeds to give reasons for his statement (22). The irregular sequence in the conditional sentence (*sequretur—sit emenda*) may perhaps be explained as follows: *quodsi certa sequerentur = quodsi certa essent sequi*, "if they were now certain to follow (i.e. if I now felt sure they would, etc.), then death, when the chance offered (in the future) would be worth purchase."

23. HUC O is quite satisfactory: but *haec* (Guyet) is more forcible, (*haec* = Cynthia) and may be right.

UNGUENTA. Cf. II. 13, 30.

SERTIS. There was a feast-day known as *rosales escae* when tombs were garlanded with roses. Cf. Inscr. Orell. 4418, 4419, 4417, *curatores substituam, qui vescantur ex horum hortorum reditu natali meo et praebeant rosam in perpetuum.*

25–27. It was thus that Cynthia was buried: cf. IV. 7, 4, *murmur ad extremae nuper humata viae.*

28. Cf. II. 13, 33, *et sit in exiguo laurus super addita busto, | quae tegat extincti funeris umbra locum.*

29. HUMER F. This is supported by the corruptions of the other MSS. (*humeri* N: *humor ignotae* L: *ignotae humor* DV): "Else let me be buried walled in by heaps of nameless sand." i.e. sooner would I be buried on the seashore with nought to mark my grave, than have my tomb with my name inscribed on it amid the bustle of the highway.

XVII

"Hail, Bacchus, thee will I worship, thy praises will I sing, for thou canst heal the wounds of lovers."

1. ADVOLVIMUR. "we bow before." Cf. III. 8, 12, *Veneris magnae volvitur ante pedes.* Liv. VIII. 37, *omnium genibus se advolvens.*

2. "Give me a peaceful sea and prospering breeze."

PACATO. Cf. 13, 25, note.

3. Cf. Tib. I. 2, 1, *adde merum vinoque novos compesce dolores | occupet ut fessi lumina victa sopor : | neu quisquam multo percussum tempora Baccho | excitet, infelix dum requiescit amor.*

6. VITIUM. Sc. *amorem.* ELUE. Cf. Hor. Od. IV. 12, 19, (*cadus*) *spes donare novas largus amaraque | curarum eluere efficax.*

7. RUDEM. Sc. *amore.* Cf. I. 9, 8, *utinam . . . dicar amore rudis.* IN ASTRIS with *testatur.* Ariadne, deserted at Naxos by Theseus, was discovered by Dionysus, who made her his bride. He transferred her to the skies, where her crown of gold formed a constellation of seven stars. Cf. Ov. Ars. Am. I 556, "*pone metum ; Bacchi, Gnosias, uxor eris. | munus habe caelum : caelo spectabere sidus : | saepe reget dubiam Cressa corona ratem.*"

8. LYNCIBUS. The car of Bacchus is frequently represented as drawn by lynxes or tigers. Cf. Ov. Met. IV. 24, *tu biiugum pictis insignia frenis | colla premis lyncum.* Met. III. 668. Verg. Georg. III. 264.

VACUOS, "lonely," i.e. the lonely lover, in doubt whether his mistress will come or no, needs wine to cheer him.

12. VAGO (Postgate): *modo* O. The reading of O is meaningless. Postgate's is on the whole the simplest correction : Tr. "Hope and fear sway the lover as his mind wanders now this way, now that" (i.e. in the direction of hope or fear). Beroaldus read *animos . . . utroque modo :* it is quite possible that *utroque modo* might be used in the sense of *utroque,* "in either direction," but the phrase is lame and unnatural. *animum . . . utringue meum* $\mathcal{S}$ is an improbable correction : *modo* is not likely to be a corruption of *meum,* while the particularizing *meum* is very harsh after the general statement (*semper . . . torquet amantes*) of the preceding line. (*animae* (Housman) is a possible correction of *animo,* but involves the same interpretation of *utroque modo* as the correction of Beroaldus.)

13. PER FERVIDA TEMPORA. To be taken closely with *tuis donis,* "by thy gifts inflaming my heated brain."

15. PANGAM . . . COLLES. "will plant the hills with rows of vines." *pangere* is strictly used of the vines, not of the soil in which they are implanted. Cf. Fest. p. 213, *pangere figere, unde plantae pangi dicuntur, cum in terram demittantur.* Suet. Galb. 1, *pangi ramulum.* Col. III. 12, 3, etc. Thence the verb is by a transference used of the soil planted : cf. Col. XI. 2, 18, *vitiaria malleolis pangere.*

17. NUMEREM L : *numen* NDV : *nuie* F. *numerem* may, I think, be retained. "Provided only I may count me vats of purple must." There can in any case be no doubt that *spument* $\mathcal{S}$, the common reading, is false. It is not in any way close to the readings of O which point strongly to the termination *em.* That one limb of the *m* should have dropped out is, in view of the fact that the word immediately following begins with an *m* (*mihi*), far more likely than that *ent* should have been the original termination. Against *numerem* it may be urged, that we need a stronger word, and it is possible that with Postgate we should read *cumulem* ("fill to the brim") ; but *numerem* gives a satisfactory picture : the successful winegrower counts over the vats of must. By such a phrase a considerable number is implied.

19. PER TE ET TUA CORNUA. Bacchus appears in many shapes, but

especially as a bull. Cf. Bergk, Poet. Lyr. Graec. III. 656, *ἐλθεῖν, ἥρω Διόνυσε, Ἀλείων ἐς ναὸν ἁγνὸν σὺν Χαρίτεσσιν, ἐς ναὸν τεῷ βοέῳ ποδὶ θύων, ἄξιε ταῦρε, ἄξιε ταῦρε.* Tibull. II. 1, 3, *Bacche veni, dulcisque tuis e cornibus uva | pendeat.*

21. MATERNOS . . . PARTUS. "how stricken by the Etnean thunderbolt thy mother gave thee birth." The *fulmen* is *Aetnaeum*, because it was in Etna that the Cyclops forged the thunderbolts of Zeus. Bacchus was prematurely born when his mother Semele perished in the fire of Zeus. Cf. Ov. Met. III. 310, *imperfectus adhuc infans genetricis ab alvo | eripitur patrioque tener, si credere dignum est, | insuitur femori maternaque tempora complet.*

22. The allusion is to the great expedition in which Bacchus with an army of Bacchanals conquered India. Cf. Lucian. de Salt. 22, *ταύτῃ τῇ τέχνῃ χρώμενος ὁ Διόνυσος Τυρρηνοὺς καὶ Ἰνδοὺς καὶ Λύδους ἐχειρώσατο καὶ φῦλον οὕτω μάχιμον τοῖς θιάσοις κατωρχήσατο.*

NYSAEIS. Bacchus was brought up by nymphs on Nysa, a mythica mountain: various localities are assigned to it: see Dict. Myth. (Roscher, vol. I. p. 1049.)

23. VESANUM NOVA IN VITE. "mad against the vine still strange to him." *in* indicates the point on which their fury centres: cf. 8, 28, *in irata pallidus esse.* Lycurgus, king of Thrace, disapproving of the Bacchic revels, seized Dionysus. Dionysus, however, smote him with madness, so that, while he thought to hew down a vine, he actually slew his own son. Cf. Apollod. III. 35.

24. TRIPLICES GREGES. The Bacchanals, that slew Pentheus were divided into three companies. Cf. Eur. Bacch. 680. *ὁρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν, | ὧν ἦρχ' ἑνὸς μὲν Αὐτονόη, τοῦ δευτέρου | μήτηρ Ἀγαυὴ σή, τρίτου δ' Ἰνὼ χοροῦ.*

GRATA IN GREGES = *grata gregibus.* Cf. Tac. Ann. I. 76. II. 59, *multa in vulgus grata usurpavit.* Liv. II. 8, 2.

25. Dionysus wishing to go from Icaria to Naxos took pasage on a pirate vessel. The pirates passed by Naxos intending to take him to Asia to sell him. But the god sent madness upon them: they leapt into the sea and became dolphins. Cf. Apollod. III. 37. Hom. Hymn. Dionys.

26. PAMPINEA RATE. When the god revealed himself, wine began to run about the decks and a vine to twine itself about the mast. Cf. Hom. Hymn. Dion. 38, *αὐτίκα δ' ἀκρότατον παρὰ ἱστίον ἐξετανύσθη | ἄμπελος ἔνθα καὶ ἔνθα, κατεκρημνῶντο δὲ πολλοὶ | βότρυες.*

27. DIAM (Palmer): *Naxon* O. *Naxon* followed by *Naxia* in the next line is extraordinarily weak. *Diam* (Palmer) is an almost certain emendation. *Naxon* must be regarded as a gloss which has crept into the text. Dia was another name for Naxos. Cf. Ov. Met. III. 690, *excute . . . corde metum Diamque tene.* Wine streamed from the rocks of Naxos in honour of Dionysus and his bride Ariadne. Cf. Senec. Oed. 491, *pumice ex sicco fluxit Nyctelius latex, garruli gramen secuere rivi, combibit dulces humus alta sucos niveique lactis candidos fontes et mixta odoro Lesbia cum thymo.* There was, moreover, a legend that at Naxos was a spring of pure wine. Cf. Steph. Byz. s.v. *Νάξος.* Cf. also Eur. Bacch. 703, where the god sends up a miraculous stream of wine to his worshippers.

30. BASSARICAS COMAS. Among the many names of Bacchus was Bassareus. He was so called from the robe named *βασσάρα*, which in

turn gets its name from being made of fox-skin. Cf. Aesch. Fr. 59, *ὅστις χιτῶνας βασσάρας τε Λυδίας ἔχει ποδήρεις.* Pollux. VII. 59, *Λυδῶν δὲ βασσάρα χίτων τις Διονυσιακὸς ποδήρης.* (*βασσάρα* is said to be Thracian for "fox." Cf. Tzetz. ad. Lycophr. 771, 1343.)

MITRA. A band fastening the hair, with lappets hanging over the ears. Cf. Soph. O.R. 209, where Bacchus is styled *χρυσομίτρης.* Eur. Bacch. 833, where Pentheus is arrayed in *βασσάρα* and *μίτρα*, when he puts on the disguise of a Bacchanal.

LYDIA. The mitra was especially associated with Lydia. Cf. Serv. Aen. IX. 616, *mitra autem proprie Lydorum fuit.* Cf. Aen. IV. 216, *Maeonia mitra.* Dionysus is moreover himself associated with Lydia and Mt. Tmolus. Cf. Eur. Bacch. where he is accompanied by a band of Bacchanals from Lydia. Cf. note on Cybele, *l.* 35, and II. 29, 15, note.

31. Cf. Callim. Hymn II. 38, *αἱ δὲ κόμαι θυοέντα πέδῳ λείβουσιν ἔλαια* when he describes the beauty of Apollo.

32. VESTE FLUENTE. The *βασσάρα* which was *ποδήρης.* Vide supra.

33. MOLLIA. The timbrels are *mollia* because essentially a woman's instruments. Cf. Sen. H.F. 469, *ad non virilem tympani movit sonum.* Stat. Achill. I. 654, *mollia tympana.* Tr. "Thebes shall clash its women's timbrels." Thebes is mentioned because (1) Bacchus was, on his mother Semele's side, grandson of Cadmus, king of Thebes. (2) It was at Thebes that his worship first took root in Greece. Cf. Eur. Bacch. 23, *πρώτας δὲ Θήβας τῆσδε γῆς Ἑλληνίδος | ἀνωλόλυξα.*

TYMPANA. The timbrel is associated alike with the worship of Bacchus and Cybele. Cf. Eur. Bacch. 59, (Dionys. loq.) *τύπανα, Ῥέας τε μητρὸς ἐμά θ' εὑρήματα.*

35. The worships of Bacchus and Cybele are closely associated. According to one form of the legend he "grew up under the care of the goddess Rhea or Cybele, who taught him the mysteries on Mt. Tmolus in Lydia" (cf. Eur. Bacch. Sandys. Introd. xv.). Cf. Eur. Bacch. 72, *ὦ μάκαρ ὅστις εὐδαίμων τελετὰς θεῶν εἰδὼς βιοτὰν ἁγιστεύει καὶ θιασεύεται ψυχὰν, ἐν ὄρεσσι βακχεύων ὁσίοις καθαρμοῖσιν, τά τε ματρὸς μεγάλας ὄργια Κυβέλας θεμιτεύων ἀνὰ θύρσον τε τινάσσων κισσῷ τε στεφανωθεὶς Διόνυσον θεραπεύει.*

TURRIGERO. "with crown of towers." Cybele is generally represented with a mural crown. Cf. IV. 11, 52, *turrita dea*; Lucret. II. 606, *muralique caput summum cinxere corona, | eximiis munita locis quia sustinet urbes : | quo nunc insigni per magnas praedita terras | horrifice fertur divinae matris imago.*

37. CRATER. Sc. *erit.* Large *crateres* or mixing bowls stood by the altars in front of the temple, as reservoirs for the wine used in libations. Cf. *libatum fundens in tua sacra merum.*

AURO may be taken (1) with *crater = factus erit auro*, or perhaps more forcibly (2) with *fundens*, "pouring libation by means of the golden goblet of the priest."

41. SISTE = *redde.* Cf. Plaut. Poen. V. 2, 123, *suam rem sibi salvam sistam.*

42. Cf. Tib. I. 2, 2 (see 3 note).

XVIII

In this elegy Propertius laments the death of M. Claudius Marcellus, son of Octavia, and destined by Augustus to be his successor.

He died at Baiae 23 B.C., the cause of his death being unknown, though, as always in such cases, there were rumours of poison.

1, 2. ALLUDIT (Lambinus). *ludit* O is hardly possible, since with that reading there is no satisfactory construction, for *stagna* (*l.* 2) can only be in apposition with *pontus ;* now *pontus* must mean the open sea, and the sole way of explaining such apposition is to take *stagna* also to refer to the sea. Rothstein quotes Plin. XXXI. 5, *vaporant et in mari ipso* (*aquae*) . . . *mediosque inter fluctus existit aliquid valetudini salutare.* For *stagna*=the sea he cites Verg. A. X. 764, *per maxima Nerei stagna.* This interpretation is, however, far-fetched. The natural explanation of *stagna tepentis aquae* is to refer it to some of the landlocked pools of warm and sulphurous water for which Baiae was famous. By the simple emendation *alludit* (*a* having dropped out after *qua*, and *l* consequently having followed suit) all difficulty is removed : *stagna* is an acc. dependent on *alludit.* Cf. Cat. 64, 66, *omnia quae . . . fluctus salis alludebant.* (*tundit* (Baehrens) gives equally good sense, but is perhaps further removed from the MSS.) Tr. " Where the sea shut out from dark-shadowed Avernus ripples up against Baiae's steaming pools of warm water." For *clausus ab Averno* cf. Liv. XXX. 24, 9, *insula ea sinum ab alto claudit* (Postgate). The allusion is to the *portus Iulius* built by Agrippa 37 B.C. He joined Avernus to the Lucrine and the Lucrine to the sea by cuttings, and erected a sea-wall along the *via Herculis* or strip of land separating the Lucrine lagoon from the sea, so that the latter could not break in, while the Lucrine and still more Avernus formed secure landlocked harbours. Cf. Strabo V. p. 243 ; Suet. Aug. 16 ; Verg. G. II. 164.

UMBROSO. Avernus was surrounded at this time by thick woods. These were later cut down by Augustus. Cf. Strabo. l.c. *περικλείεται δὲ ὁ Ἄορνος ὀφρύσιν ὀρθίαις ὑπερκειμέναις πανταχόθεν πλὴν τοῦ εἴσπλου, νῦν μὲν ἡμέρως ἐκπεπονημέναις, πρότερον δὲ συνηρεφέσιν ἀγρίᾳ ὕλῃ μεγαλοδένδρῳ καὶ ἀβάτῳ, αἳ κατὰ δεισιδαιμονίαν κατάσκιον ἐποίουν τὸν κόλπον.* Verg. A. III. 442 ; VI. 238.

FUMIDA BAIARUM . . . AQUAE may refer to the Lucrine, but is best taken as referring generally to the district round Baiae, all of which is volcanic, and full of hot springs. Cf. Strab. l. c. *τὸ χωρίον μέχρι Βαιῶν καὶ τῆς Κυμαίας πλήρές ἐστι . . . θερμῶν ὑδάτων.*

3. MISENUS. Cf. I. 11, 4, note. TUBICEN. Sc. *Aeneae.* Cf. Verg. A. VI. 212.

4. SONAT. Sc. with the waves of the sea. HERCULEO . . . VIA. Cf. I. 11, 2, note.

5, 6. In these lines we have an allusion to the triumphal progress of Hercules through Italy on his return from Spain, where he had vanquished Geryones. Cf. Serv. ad A. VII. 662, *veniens Hercules ab Hispania per Campaniam in quadam Campaniae civitate pompam triumphi sui exhibuit : unde Pompei dicitur civitas. postea iuxta Baias caulam bubus fecit et eam saepsit qui locus Boaulia dictus est* (Ellis). DEXTER NFL, " with kindly intent." Hercules was clearing the earth of monsters. *dextra* DV is hardly possible. It would represent Hercules as taking the towns of Italy by storm. For this there is no evidence : it is probably a corruption by a scribe who failed to understand *dexter.* (It has been held that the lines refer to the conquest of the world by Dionysus (cf. 17, 22). His victories

extended to Etruria and even Spain: cf. Lucian de Salt. 22. He, like Hercules, sprang from a Theban mother, and the epithet *Thebanus* would be appropriate. This interpretation, however, is less suitable to the context: the reference in the preceding couplet to the *via Herculea* points clearly to *Thebano deo* being Hercules).

7, 8. This couplet is parenthetical. The sense is "Baiae is no longer under the protection of Hercules. Some malefic power has taken his place."

9. HIC (Guyet)=he whom I deplore. PRESSUS=stricken down. Cf. Ov. ex P. I. 7, 11, *nos premet aut bello tellus aut frigore caelum.*

his O can only be interpreted as a vague reference to Baiae and its climate. For the unhealthiness of Baiae, cf. Cic. ad Fam. IX. 12, *gratulor Baiis nostris, siquidem, ut scribis, salubres repente factae sunt, nisi forte te amant et tibi assentantur et tam diu, dum tu ades, sunt oblitae sui.* But in addition to the extreme vagueness of the phrase there is the objection that, as the name Marcellus is not mentioned, some definite subject to *demisit* is required. This may, it is true, be supplied from the pentameter, but *spiritus ille*, "that noble spirit," does not form a very suitable subject to *vultum demisit*, and comes somewhat late.

STYGIAS UNDAS, sc. *undas Averni.* Cf. Sil. XII. 120, sqq. *ille olim populis dictum Styga, nomine verso | stagna inter celebrem nunc mitia monstrat Avernum* (Postgate).

10. VESTRO. Sc. *o Baiae.* LACU=*Averno.* ERRAT . . . SPIRITUS ILLE, see preceding note. (It cannot mean he wanders *a ghost.* Such a use of *spiritus* is found only in late Latin.)

11. Cf. IV. 11, 11, *quid mihi coniugium Pauli, quid currus avorum | profuit aut famae pignora tanta meae.*

12. AMPLEXUM . . . FOCOS refers to his marriage with Iulia and his adoption by Augustus.

13. VELA, the awnings of the theatre. He alludes to the games given in the July of this year by Marcellus in his capacity as aedile. Cf. Vell. Pat. II. 93, 1, *magnificentissimo munere aedilitatis edito decessit.* FLUITANTIA. Cf. IV. 1, 15, *nec sinuosa cavo pendebant vela theatro.*

14. "All that his mother's hands had done for him." Cf. I. 6, 24, *lacrimis omnia nota meis.* The line means no more than "all the loving care of a tender mother." There is no evidence to lead us to suppose any special historical allusion.

15. STETERAT, lit. had taken its stand. Tr. "was come." Postgate suggests that *steterat*="stopped short." "Time suddenly stopped for Marcellus in his 20th year." This is possible, but less simple and natural.

17. I NUNC. Cf. 7, 29, *ite, rates curvate, et leti texite causas.* TECUM FINGE, "dream of."

18. STANTIAQUE IN PLAUSUM. "springing to their feet to cheer."

19. ATTALICAS . . . VESTES. See II. 13*a*, 22, note.

21. HOC, sc. *faciunt.* HUC, sc. *eunt.* (f gives *huc . . . huc.* Lachmann would read *hoc . . . hoc*, but no change is necessary). PRIMUS ET ULTIMUS ORDO. Paley sees a reference to "the different ranks as arranged in the theatre"; so we might more prosaically say "the gallery and the stalls." This is possible; it is, however, simpler and more forcible to translate "the highest and lowest alike" (*ordo*=class).

23. Cf. IV. 5, 3; 7, 52, *tergeminusque canis sic mihi molle sonet.* 11, 25, *Cerberus et nullas hodie petat improbus umbras.* Verg. A. VI. 400.

24. EST TORVI V ex corr.: *et torti* FLD: *—troci* N. *torvi* "grim" gives excellent sense, and is almost certainly right. Prof. Phillimore from *—troci* conjectures *atrocis.* This is, however, on the whole a less appropriate epithet, is certainly inferior in sound, and hardly accounts for *torti.*

PUBLICA CUMBA. Cf. Aesch. Sept. 858, *ἡ πάνδοκος θεωρίς* (Postgate).

25–30. Although (with the exception of *Il.* 29, 30) there is no impossibility in the MSS. order of these lines, if 25–28 were transposed before 23, 24, the poem would run more smoothly, the lines dealing with the impossibility of escaping death, and the lines dealing with the underworld falling naturally together. But no transposition is absolutely required, and (with the exception of 29, 30) I retain the MSS. order.

25. ILLE LICET. "though another, etc." Propertius turns from the rich man to another type. "You cannot bribe death, neither can you keep it off by walls or armour of bronze and steel." Cf. Sall. Fr. Hist. I. 43, *unum omnibus finem natura vel ferro saeptis statuit.*

27. NIREA. Cf. Il. II. 671, *Νιρεὺς αὖ Σύμηθεν ἄγεν τρεῖς νῆας ἐΐσας,* | . . . . *Νιρεὺς δς κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθεν* | *τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλείωνα.*

28. PACTOLI. Cf. I. 6, 32, note.

29, 30. This couplet can hardly belong to the present poem. The only possible interpretation of the line is, "grief such as ours afflicted the Greeks of old," i.e. our sorrow for Marcellus is as widespread and national as was the sorrow in the Greek camp when Apollo sent a plague upon them to punish Agamemnon for his seizure of Chryseis. Cf. Il. I. But (1) the two situations have little in common, and the comparison is most feeble. (2) Even if there were point in the comparison, the couplet is very awkward, and in no way fits its immediate context. I therefore follow Scaliger in regarding the couplet as alien to the poem. Its proper place is perhaps after II. 6, 16, q.v. (This suggestion is based on a more complicated transposition of Scaliger's.)

29. IGNAROS, ignorant of the cause of the plague, until it was revealed by Calchas, the seer.

30. ALTER AMOR, i.e. his passion for Chryseis. The first disastrous passion was for Argynnus, which eventually involved the sacrifice of Iphigeneia. Cf. 7, 22. ATRIDAE may be genitive after *amor,* or dative after MAGNO STETIT. If *Atridae* be genitive the sense will be "When Atrides' new passion cost (his people) dear"; if it be dative, "When Atrides found his new passion cost him dear," i.e. in the plague and the subsequent quarrel with Achilles over Briseis. Either interpretation is equally possible.

31–34. HOC (Lachmann): *huc* O: SUAE (Markland): *tuae* O. "But to thee, O ferryman of pious souls, let them bear this body void of its spirit: he has passed to heaven from the paths of men, by the road that Claudius and Cæsar trod." Only the body of Marcellus is committed to the underworld; his soul is in heaven among the stars with his great ancestors: cf. Od. XI. 601, where Odysseus sees the *εἴδωλον* of Hercules in Hades, his soul being among the gods. This,

the interpretation of Lachmann, is perhaps the simplest explanation of these difficult lines. The only objection to be brought against it is that we rather require *ipse* with *cessit* to emphasize the contrast between the *body* and the translated *soul*. But *animae suae inane* makes the contrast sufficiently clear. For *inane* with the genitive, cf. Ov. Met. II. 611, *corpus inane animae*. Hor. Od. III. 11, 26, *inane ymphae dolium*. The reading of O is impossible. (1) *tuae animae* must be taken as nom. to *portent* and interpreted "your crew of ghosts," cf. *remex*, II. 27, 10. But there is no evidence that Charon kept a crew of ghosts to help him, though the ghosts may have had to help to row themselves across: and in any case the picture is at once obscure and grotesque. (2) *huc* is impossible: it could not mean "to the other world (*ἐκεῖ*)." We should require *illuc*. Paley reads *traicit* and *portet*, which is actually found in an inferior MS. (cod. Regius, cf. Postgate Corp. P. Lat.) and interprets *tibi* and *tuae* as referring to Marcellus. Reading *hoc* for *huc*, we may then translate, "May the ferryman of pious souls convey this thy body void of its spirit." The sense is good, but *hoc* is rather awkward in view of *tuae*. The alternative to *hoc* is *hac* (Guyet). This, however, involves a different interpretation of the last couplet. We must translate, "let him convey thy body void of breath by the path by which Cæsar and Claudius ascended to the stars." It is just possible that Propertius confuses "heaven" (*astra*) and Elysium, or that he has in his mind some legend recording a way to heaven from Elysium. (Hertzberg maintains this last view, but the passages he quotes to support it are wholly irrelevant.) These are, however, no more than bare possibilities, and Lachmann's ironical comment, "belle, quasi aut Charon in astris sit, aut per Orcum in caelum eatur," is most just.

33. CLAUDIUS = M. Claudius Marcellus, the conqueror of Syracuse in the Second Punic War 212 B.C., from whom "the young Marcellus" was descended.

34. CESSIT IN ASTRA. Cf. Kaibel Epigr. Gr. 324, *σῶμα κόρης ἁρπαχθὲν ἀμειλιχίων ὑπὸ μοιρῶν | παρθένου ἀνθοφόρου τύμβος δδ' ἐγκατέχει | ψυχὴ δ' ἀθανάτων βουλαῖς ἐπιδήμιός ἐστιν, | ἄστροις καὶ ἱερὸν χῶρον ἔχει μακάρων.* (Rothstein.)

XIX

"You reproach me with man's unbridled lust; believe me it is women rather than men that fall victims to such passion. Witness the story of Pasiphae, Scylla, Medea and others!"

1. NOSTRA. A true plural = "of mankind, whose spokesman I now am."

3. Cf. Ov. Ars. Am. I. 281, *parcior in nobis, nec tam furiosa libido: | legitimum finem flamma virilis habet.*

4. MENTIS CAPTAE . . . MODUM. "to set a limit to the madness of your heart."

5. Cf. Verg. Aen. II. 304, *in segetem veluti cum flamma furentibus austris | incidit.*

6. Cf. II. 15, 33, *fluminaque ad caput incipient revocare liquores.*

7. SYRTES, cf. II. 9, 33, note, *non sic incerto mutantur flamine Syrtes*, etc.

8. MALEA, the most southerly promontory of the Peloponnese. Its circumnavigation was regarded as full of danger, cf. Hom. Od. III.

286, ἀλλ' ὅτε . . . Μαλειάων ὄρος αἰπὺ | ἶξε θέων, τότε δὴ στυγερὴν ὁδὸν εὐρύοπα Ζεὺς | ἐφράσατο.

9. HOSPITIO . . . SUO, instrumental ablative, cf. I. 17, 28, *mansuetis socio parcite litoribus.*

10. RAPIDAE. "violent." Cf. Verg. Ecl. II. 10, *rapido fessis messoribus aestu.*

11. PASIPHAE, cf. II. 28, 52.

11–28. For this list of examples of the lengths to which lust may drive a woman, cf. Ars. Am. I. 283, where Ovid seems to have the present passage in mind.

13. SALMONIS. *Tyro*, cf. I. 13, 21, note.

15. CRIMEN. "a reproach to your sex." Cf. *crimen amoris*, I. 11, 30. Myrrha fell in love with her father Cinyras, with whom, thanks to a disguise, she contrived to commit incest. Cinyras on discovering the truth attempted to slay her. She fled from him into Arabia, where she was transformed into a *myrrh* tree. Ov. A. A. I. 285, *Myrrha patrem, sed non qua filia debet, amavit | et nunc obducto cortice pressa latet.*

18. MEDEAE, sc. *crimen.*

MATRIS . . . AMOR = *mater amans*, cf. I. 20, 15, *Herculis error.* "when the mother, dearly though she loved her children, appeased her anger (against Jason and his new bride) by their slaughter." It was jealous anger made her slay her children. She is said to have "appeased her anger by the slaughter," because she felt that she could thus most effectively punish Jason for his treachery.

21, 22. TONDES (Keil): *tondens* O. If we read *tondens* the construction is most harsh, since we must supply *crimen es* from *l.* 15. *tondes* is the simplest of emendations. "Thou too, Scylla, won by the beauty of Minos, shearest away thy father's realm, as thou shearest away his purple lock." (Hertzberg takes *venumdata = venumdata es*, but (1) *o* clearly points to *venumdata* being vocative; (2) the emphasis falls on the wrong limb of the sentence; the emphasis should fall on *tondens.* The murder of her father and the ruin of her country is the crime to which Propertius calls attention.)

MINOA . . . FIGURA, "bought by the lure of Minos' beauty."

PURPUREA . . . COMA, abl. instr. "by means of the purple lock," .e. by shearing away the purple lock.

Minos of Crete was besieging Megara. Scylla, daughter of Nisus, king of Megara, fell in love with him, and for his sake cut from her father's head a lock of purple hair, on which it was known his life depended. Cf. Verg. Georg. I. 405, *et pro purpureo poenas dat Scylla capillo.*

For the short syllable before *sc.* cf. II. 16, 43, note.

23. DOTEM. Her dowry was her father's death and her country's betrayal. For a similar line in a similar situation, cf. IV, 4, 56, *dos tibi non humilis prodita Roma venit.*

25. "Burn your marriage torches with happier omen." Instead of being lighted with torches to the abode of her bridegroom, Scylla met with the fate described in the pentameter. She was bound to the rudder and so drowned, cf. Schol. Dion. Perieg. 420, ὡς δὲ Παρθένιος . . . λέγει . . . προσδήσας αὐτὴν πηδαλίῳ νεὼς εἴασεν αὐτὴν ἐπισύρεσθαι τῇ θαλάσσῃ ὅθεν Σαρωνικὸς οὗτος ὁ πόντος ἐκλήθη.

27. NON TAMEN IMMERITO. "Yet (cruel though her doom was),

Minos deserves his place as judge of the underworld: though victor he showed justice towards his conquered foe," i.e. by punishing her who had betrayed him. (Rothstein reads *non tamen immerito!* "still she deserved it!" This, however, leaves *Minos sedet*, etc. rather abrupt.) Rhadamanthus also was made judge of the dead as a reward for his justice on earth. Cf. Pind. Pyth. II. 73, *ὁ δὲ Ῥαδάμανθυς εὖ πέπραγεν, ὅτι φρενῶν ἔλαχε καρπὸν ἀμώμητον.*

XX

Propertius addresses his love (whom we have no reason to believe to have been other than Cynthia) and attempts to convince her that her former lover, who has departed from her, is false and has forgotten her. He vows to prove faithful, and demands that they shall contract themselves to one another with as great solemnity as if they were going to be formally married. He concludes with a curse on faithless lovers. The fact that he mentions no name, and is clearly as yet not on intimate terms with the object of his affections (cf. *l.* 13, *nox mihi prima venit*) points to this elegy being a record of the commencement of his *liaison* with Cynthia. Whether it is the earliest of his poems, retouched and first published in this book, or whether he merely projects himself back into the past, there is nothing to show. Indeed it cannot even be proved that it is Cynthia whom he addresses. There is, however, no reason to think otherwise.

4. TANTINE, HIS LACRIMIS (Paldam): *tantis in lacrimis* O (*tantisne* N). "When such tears as thine were shed was all Africa worth the winning." Cf. 12, 3, *tantine ulla fuit spoliati gloria Parthi. tantine ut lacrimes* (Heinsius) is neat, but involves slightly more change. "Could all the wealth of Africa compensate for thy tears?"

5. "But you dream of the gods by which he swore, and of the light words he uttered." Cynthia thinks her former lover true: Propertius tries to dissuade her: for this use of *fingo*, cf. 18, 17, *tecum finge triumphos*. Paley paraphrases; "you console yourself by fancying that there are gods who will avenge his perfidy," and makes *inania verba* in apposition with *fingis deos*. "but your words are wild." The point of the passage is, however, destroyed by making Cynthia admit her lover's perfidy: it is inconsistent with *credis . . . figurae* (1). I see no reason to believe the passage to be corrupt, though *tu stulta adeo es* (Rossberg) is a simple correction ("but you are so foolish"), while *vera* for *verba* (Lachmann) is also ingenious, "you deem his false words true."

6. TERAT. "torments."

7. FORMA POTENS. Cf. II. 5, 28, *Cynthia forma potens.*

PALLADIS ARTES. Cf. I. 2, 27–30.

8. DOCTO . . . AVO. Perhaps the poet Hostius. Cf. II. 13, 10, and Introd.

11–14. At this point there is a slight break in the sense. He assumes that his invitation in line 10 has been answered and that he has won her. Scaliger on these grounds makes a new elegy begin at this point. It is possible that he is right, but the contradiction between the two parts of the elegy is so slight that the division is not absolutely necessary.

13, 14, 11, 12. This transposition (Scaliger) is required by the

fact that with the MSS. order *tu quoque* is meaningless. With the transposition the sense is clear. "I have appealed to the moon to linger long, to you *too* Phœbus I appeal, quickly to end the summer's day."

13. DATE O if right must refer forward to *Luna* and *Phoebe*. This is somewhat harsh, and there is much to be said for *data* ς, *data tempora* being regarded as in apposition with *nox prima*.

14. Cf. Ov. A. I. 13, 40, *lente currite noctis equi*.

MORATURAE. "destined" or "like to linger all too long." Cf. I. 3, 32, *luna moraturis sedula luminibus*.

15–18. The poet speaks, as though there were to be a regular marriage ceremony. This was impossible. Cf. II. 7, 1, note. Under this disguise the poet speaks of the arrangements necessary for a prolonged *liaison*.

15. SIGNANDAQUE IURA = the sealing of the *tabulae legitimae* or marriage settlement. Cf. Iuv. 2, 119, *signatae tabulae, dictum feliciter*.

17. SIGNO. Love is one of the *signatores* (cf. preceding note and Iuv. 10. 336, *veniet cum signatoribus auspex*), while the constellation "Ariadne's crown" is witness of the deed.

18. CORONA, see 17, 7, note.

TORTA O admits of two interpretations: (1) "the woven crown"; the constellation is spoken of as though made of twisted strands of gold; (2) "whirled through the sky." Rothstein quotes Verg. A. IV. 481; IX. 93, *filius huic contra torquet qui sidera mundi*. Ap. Rhod. III. 1002, *μέσῳ δὲ οἱ αἰθέρι τέκμαρ | ἀστερόεις στέφανος, τόν τε κλείουσ' Ἀριάδνης, | πάννυχος οὐρανίοισιν ἐλίσσεται εἰδώλοισιν*. Of these the first is the simplest and most natural. *tota* ς, "every star in Ariadne's crown," yields excellent sense and is a tempting correction, but the simple *tota* would not be likely to be corrupted into the less obvious *torta*.

19. MEIS SERMONIBUS may be (1) dat. after *cedent*, or (2) abl. of attendant circumstances, cf. *his lacrimis*, *l.* 4. (1) "Shall yield before my words of love." (2) "Shall pass as I utter my tale of love." The first view is simplest and most natural.

22. "A night that has to be passed in anxious watching finds no gods to avenge it," i.e. unless we come to some *certum foedus* and swear fidelity, either of us might play the other false, leaving him or her to a night of watching and waiting for one that comes not. Cf. 15, 2, *nec veniat sine te nox vigilanda mihi*.

24. OMINA PRIMA. The auspices were consulted as to whether the day was favourable for the ceremony, cf. Iuv. 10, 337, quoted *l.* 17.

CONTINEANT. "hold firm," "preserve." Cf. Cic. Off. II. 24, 84, *neque ulla res vehementius rempublicam continet quam fides*.

25–30. He concludes with an imprecation on lovers who break their troth, thereby indicating his side of the agreement.

25. PACTAS ARAS = "the altar's pledge." *rumpere aras* is a bold phrase only rendered possible by the presence of *pactas*. It is the contract, which he called the altars of the gods to witness, that is broken. (Cf. perhaps Aesch. Ag. 383.)

26. SACRA MARITA. Cf. Ov. Her. XII. 87, *conscia sit Iuno, sacris praefecta maritis*: "the rites of wedlock."

28. ARGUTAE . . . HISTORIAE. "shrill tongued gossip."

XXI

Propertius meditates a voyage to Athens to cure himself of his passion for Cynthia. His love has not prospered and his agony of mind has become insupportable. There is no evidence as to whether this voyage ever took place or no. If it did, it may perhaps be described I. 17, and the poem may be regarded as comparatively early. It may on the other hand be considered as a preliminary to the final quarrel with Cynthia, cf. Elegg. 24 and 25. If its position in the book can be taken as evidence, we may decide with some confidence in favour of the latter supposition, more especially since the tone of this poem, though less violent, strongly resembles that of those elegies.

3. SPECTANTI ("erat qui coniceret," Baehrens): *spectandi* N: *spectando* FLDV. Though *spectando*, "by the sight of her," gives good sense it fails to account for *spectandi*. On the other hand, it might easily be a scribe's correction for the corrupt and meaningless *spectandi*.

8. AMICTA (Scaliger). Cf. II. 15, 6, *tunica duxit operta moram*. Ib. 17, *quod si pertendens animo vestita cubaris. amica* O is weak and pointless.

EXTREMO . . . TORO, "on the edge of the bed," sc. as far removed as possible.

9. CYNTHIA may be (1) vocative or (2) nominative. The sense of the line will be: (1) *quantum, Cynthia, amor oculis tantum animo procul ibit*, or (2) *quantum Cynthia oculis procul ibit, tantum animo procul ibit amor*. The latter is perhaps the more forcible.

11. IN AEQUORA F. "drive the ship into the sea," i.e. launch it. *in aequore* NLDV. "drive your ship forward upon the sea." Either reading is possible. But the mention of "launching" rather than of "rowing" is required, since in *l.* 12 he bids the rowers draw lots for their positions; *in aequore* therefore involves a *ὕστερον πρότερον*.

12. "Draw lots in couples (*pares*) for your turn at the oar." Cf. Verg. A. III. 510, *sortiti remos*. Ap. Rhod. I. 395, *κληῖδας μὲν πρῶτα πάλῳ διεμοιρήσαντο, | ἄνδρ' ἐντυναμένω δοίω μίαν*. (Paley suggests that it may mean "Pull the equal pairs of oars in your allotted places." This is just possible, but makes the Latin strained and affected.)

13. EXTREMO MALO. "the top of the mast," i.e. hoist the sail.

16. MIHI depends on *qualiscumque*, sc. badly as you have treated me.

17. HOSPES. For the metaphor cf. 19, 18, *hospitio saeva Malea suo*.

19. LECHAEO. *Lechaeum*, the port of Corinth on the Corinthian gulf. Cf. Plin. IV. 12.

21. "For what remains of the journey, hasten ye, my feet, to endure the toil." i.e. I will journey from Lechaeum by land across the Isthmus of Corinth to the easterly port Cenchreae. Thence he takes ship to Athens as *Piraei litora portus* indicates.

24. BRACCHIA . . . VIAE. He refers to the Long Walls connecting Athens with the Piraeus. As Rothstein points out, *scandere bracchia viae* is a bold phrase for *scandere viam a bracchiis inclusam*. *bracchium* is the regular technical term for an outwork connecting two points in fortification: cf. Liv. 38, 5, 8, and passim. Lucan III. 387, *caespitibus crudaque extruxit bracchia terra*.

THESEAE=*Atheniensis*. Cf. Mart XIII. 104, 1, *Theseus Hymettus*.

25 STADIIS (Burmann) : *studiis* O. The sense given by the reading of O (" to improve my mind by Platonic studies ") is good. But *studium* occurs again in *l.* 27 in the same sense. Such careless writing is of course just possible, but Burmann's correction gives such improvement with such slight change as to be almost certain. *stadiis Platonis* will refer to the Academia famous alike as gymnasium and the haunt of philosophers : Plato himself had been wont to give instruction there. For *stadiis* cf. Cic. Fin. V. 1. 1, *nobilitata illa Academiae spatia* (*spatia* being the Latin equivalent for *στάδια* = running track). An additional point in favour of the correction is that the *stadia Platonis* form an excellent parallel to the *horti Epicuri*.

VEL . . . AUT. Here we have a unique instance of *vel* followed by *aut* ; consequently Müller reads *aut* for *vel*. But *aut* is often followed by *vel*. No change is required.

26. HORTIS . . . TUIS. Epicurus left his gardens at Athens to his disciples as a perpetual meeting place.

DOCTE is repeated with *Menandre*, *l.* 28. It can hardly be right in both places. The epithet suits Epicurus better than Menander, and may keep its place in the present line.

28. LIBRORUMQUE TUOS . . . SALES O, if right, gives a curious and almost unparalleled example of enallage=*librorum tuorum sales*. That it is impossible can hardly be asserted, but *libabo* (Suringar) is a tempting correction. DOCTE (cf. 26 note) is almost certainly wrong. No emendation can be regarded as certain. *scite* (Müller), " shrewd," is perhaps best, being supported by the fact there is a similar confusion in some MSS. Ov. Fast. V. 54. But *culte* (Heinsius), *compte* (D'Orville) may almost equally be right.

30. EBORE, as for instance the Athena Parthenos of Phidias. MANUS, " works of art." Cf. Petron. 83, *Zeuxidos manus vidi* (Rothstein).

32. LENIBUNT. For this archaic form of the future cf. *largibere* Plaut. Bacc. IV. 7, 30 ; *audibo* Enn. ap. Non. p. 506.

33. FATO, NON TURPI FRACTUS AMORE, sc. *moriar*. The verb is easily supplied : *sic* (Guyet) for *seu* is needless.

34. Cf. II. 8, 27, *quamvis ista mihi mors est inhonesta futura | mors inhonesta quidem, tu moriere tamen*, and contrast the very different sentiment of II. 1, 47, *laus in amore mori*.

XXII

Propertius exhorts his friend Tullus to return to Italy. Tullus, who had gone out to Asia in the retinue of some proconsul (cf. I. 6 notes), seems to have remained in the East at Cyzicus.

1. CYZICUS lies on the south coast of the Propontis. It was situated on an island connected by bridges with the mainland. Cf. Strabo XII. p. 575. Plin. V. 142. This causeway is here spoken of as an *Isthmus*. Cf. Schol. Ap. Rhod. I. 936, *ἐν οὖν ταύτῃ τῇ Προποντίδι ἐστί νῆσος, ἣ ὕστερον χερρόνησος γεγένηται ἢ ἰσθμόν τινα ἔσχεν*.

2. FLUIT. " streams with Propontis' waves."

3. DINDYMIS (Palmer): *Dindymus* O. *Dindymus* involves an awkward asyndeton, and the exceedingly simple correction *Dindymis* (an epithet of Cybele) is almost certainly right. The reference is not to the more famous mountain of Galatia near Pessinus, but to the hill above Cyzicus (cf. Strabo l.c. *Δίνδυμον* ; Plin. l.c. *Didymus*) where

the Argonauts are said by Strabo to have founded a temple in honour of Cybele.

CYBELE SACRA FABRICATA IUVENTA (O. L. Richmond): *sacra fabricata inventa* (*iuventa* DV) *Cybele* O. Mr. Richmond, to whom I am indebted for permission to make use of this unpublished conjecture has, I think, discovered the true reading. "Cybele wrought by the hands of the sacred band." The allusion is to the founding of the shrine of Cybele by the Argonauts and the carving of her statue from a vine-stock by Argos, the builder of the Argo: cf. Ap. Rhod. I. 1117: ἔσκε δέ τι στιβαρὸν στύπος ἀμπέλου ἔντροφον ὕλῃ | πρόχνυ γεράνδρυον. τὸ μὲν ἔκταμον, ὅφρα πέλοιτο | δαίμονος οὐρείης ἱερὸν βρέτας· ἔξεσε δ' Ἄργος | εὐκόσμως, καὶ δή μιν ἐπ' ὀκριδεντι κολώνῳ | ἵδρυσαν . . . Μητέρα Δινδυμὴν πολυπότνιαν ἀγκαλέοντες. For the abl. of the agent (*sacra iuventa*) cf. I. 13, 13, *non augure doctus*, and II. 6, 6, *tam multis facta beata viris*, notes. Here we should have a bolder instance than in either of the cases just cited. The nearest parallel for the present would be Ov. Met. VII. 50, *matrum celebrabere turba* or the doubtful *scriberis Vario, etc.*, Hor. Od. I. 6, 1. The evidence cannot be regarded as absolutely conclusive in favour of such a construction as Mr. Richmond's correction implies. But there is a strong probability that more especially in verse the distinction between the modal and instrumental abl. and the abl. of the agent would not be too strictly observed. Such a view receives some support from the fact that the preposition *ab* is sometimes used to express the instrument as well as the agent: cf. 25, 5, *ista sum captus ab arte*. If the possibility of the abl. *sacra iuventa* be denied, to read *sacrae iuventae* (dat. agent) would, I think, be preferable to rejecting the correction. *sacra*, the Argonauts are *sacri* as worshippers of the goddess, dedicating themselves to her service in the making of the statue. Haupt conjectured *e vite*, making the poet allude to the material of the statue. But the conjecture is hardly close enough to the MSS. *in caute* (Housman), cf. ἐπ' ὀκριοέντι κολώνῳ (Ap. Rhod. l.c.) is closer and a distinct improvement. The same remark applies to Mr. Barton's *secto . . . in dente* which will give us a reference to the statue of hippopotamus ivory mentioned by Paus. VIII. 46 as existing at Cyzicus.

[Is. Voss' *sacrae fabricata iuvenca Cybellae* involves the slightest change of all emendations, But no reasonable interpretation of the phrase is to be found. Nothing is known of any such *fabricata iuvenca*. Its only support is the fact that the figure of a cow is frequent on the coins of Cyzicus.]

4. There was apparently a legend that the rape of Proserpine took place at Cyzicus. Hertzberg quotes Auct. Priap. Anth. Lat. II. 70, 13, *Henneae Cererem nurus frequentant* | *raptam Cyzicus ostreosa divam*. This may refer to such a legend, but does not necessarily mean more than that Persephone was especially worshipped at Cyzicus. Cf. App. Mithr. 75, λέγεται δὲ ἡ πόλις ἐμπροίκιον ὑπὸ Διὸς τῇ κόρῃ δοθῆναι, καὶ σέβουσιν αὐτὴν οἱ Κυζικηνοὶ μάλιστα θεῶν. The usual legend makes Henna in Sicily the place of her disappearance.

5. HELLES . . . URBES, i.e. the cities of the Hellespont. Helle, from whom the strait was named, was the daughter of Athamas. The apodosis to this and the following clauses is to be found in *l.* 17.

6. AT (Phillimore): *et* O: *nec* S. "Yet he moved, etc." *et* is meaningless; *nec* is commonly accepted and gives good sense; reading *nec*, this couplet will be parallel to the clauses dependent on *licet* (7)

and *si* (15), the apodosis coming in *l.* 17. *ai*, however, is a simpler correction. After this personal appeal, he goes on to point out what waste of time it is to travel far and wide, when Italy is the fairest and noblest land in the world.

6. TU . . . TUQUE. *tu* does not refer specially to Tullus: the repetition of the word precludes this. Propertius addresses an imaginary traveller. "Though *you* travel to the far west, *you* to the far east, you will find nothing better than Italy."

7. ATLAS, the heaven-bearing giant (cf. Od. I. 53; Hes. Theog. 517) is generally identified with the Atlas range in Algeria. Humboldt suggests that the legend springs from vague rumours of the Peak of Teneriffe.

8. ORA PHORCIDOS. "The head of Medusa," daughter of Phorkys and Keto. She dwelt *πέρην κλυτοῦ Ὠκεανοῖο* (Hes. Theog. 287).

9. GERYONIS. Geryones was a three-headed monster sprung from Chrysaor and Callirhoe, daughter of Ocean. The tenth labour of Hercules was to carry off his oxen. Cf. Apollod. II. 106; Hes. Theog. 287. Herodotus, IV. 8, makes him dwell in the far West in the island of Erythea (cf. Prop. IV. 9, 2), *Γηρυόνεα δὲ οἰκέειν ἔξω τοῦ πόντου κατοικημένον τὴν οἱ Ἕλληνες λέγουσιν Ἐρύθειαν νῆσον τὴν πρὸς Γαδείροισι* (Cadiz) *τοῖσι ἔξω Ἡρακληΐων στηλέων ἐπὶ τῷ Ὠκεανῷ.*

10. ANTAEI. Antaeus, a giant of Libya, son of Earth and Neptune, was famed for his wrestling: Hercules attacked him, and slew him. Cf. Pind. Isthm. IV. 70. Pliny (V. 3) places his home near the garden of the Hesperides, *ibi regia Antaei certamenque cum Hercule et Hesperidum horti.* For the elision at the caesura, cf. I. 5, 32.

11. PHASIM. Cf. I. 20, 18, note.

12. PELIACAE TRABIS. The timber for the Argo was felled on the heights of Pelion. Cf. Eur. Med. 3. Cat. 64, 1, *Peliaco quondam prognatae vertice pinus | dicuntur liquidas Neptuni nasse per undas | Phasidos ad fluctus et fines Aeaeteos.*

13, 14. "Where the pine tree wrought into the unfamiliar shape of a ship, and yet strange to the sea, glided between the crags with Argus' dove for guide." Cf. II. 26, 39, *cum ratis Argo | dux erat ignoto missa columba mari. Argea columba* is an abnormally bold example of the abl. of attendant circumstances. Cf. *mea favilla*, I. 19, 19, note. DVF give ARGEA as an adj. from the builder and pilot of the Argo. Cf. II. 26, 39, note. *Argea columba* = "the dove which Argus espied." *Argoa* NL is difficult. Propertius could hardly say "the ship was guided by Argo's dove," seeing that the ship itself is Argo.

16. AUT (Fonteine): *et* N: *at* FLDV. *et* gives good sense but *aut* is preferable as accounting for *at.*

SI, QUA. Some verb such as *navigaveris* must be supplied from *l.* 12. "If you sail, where, etc." Others read *siqua.* But *siqua ora Caystri visenda est* is a curious phrase, and necessitates the change of *qua* in the next line to *quae* (Palmer). [*sis, qua* (Haupt) is hardly required.]

ORTYGIE ET (Haupt): *origе* O. *Ortygia* is an ancient name for Ephesus (cf. Plin. V. 115), which lies at the mouth of the Cayster. The correction is based on *Ortygii*, the conjecture of Is. Voss, which is unsatisfactory as failing to account for the termination of *origе.* Lachmann suggested *Ortygiae*; this involves an unpleasing double genitive after *ora*, which may, however, be supported by IV. 1*a*, 103,

Libyae Iovis antrum. [The simplest correction would be *aurigae.* "If in your chariot you should visit some shore (*siqua*) of Cayster." But Nile and Cayster are not places peculiarly adapted for visiting in a chariot, and in no way justify an antithesis between travel by land and travel by sea. *siqua et* (Heinsius) *olorigeri* (cod. Beroaldi) would give pretty sense and is not impossible. The Cayster was famed for its swans : e.g. *Caystrius ales=cycnus,* Ov. Tr. V. 1, 11.]

16. "And where the wave of Nile controls its sevenfold paths." The Latin is perfectly simple. Paley's explanation, "reduces his speed and volume by dividing his waters into seven channels," merely imports obscurity, where none exists.

18. Cf. Ov. A. A. I. 55, *tot tibi tamque dabit formosas Roma puellas,* | "*haec habet,*" *ut dicas,* "*quidquid in orbe fuit.*"

19. "A hand made for war rather than crime."

22. "And Anger checks her conquering hands," i.e. angry though we may be, we never press our victories to the extent of cruelty. Cf. Verg. A. VI. 854, *parcere subiectis et debellare superbos.*

23, 24. AB UMBRO TRAMITE. sc. *fluit :* "from its Umbrian path," i.e. from the vales of Umbria.

MARCIUS UMOR. Cf. 2, 14, note. AETERNUM OPUS, "a work that shall last for ever," in apposition with *Marcius umor.*

25. FOLIIS NEMORENSIS ABUNDANS (Housman): *sotiis* DV: *sotii* FL: *socii* N: *ab unda* O. The MSS. yield no sense. There can be little doubt concerning Housman's brilliant emendation. The *lacus Nemorensis* is the *Lago di Nemi* near Aricia, so called from its woods. Cf. II. 32, 9, note. The commonly accepted reading is *socia Nemorensis ab unda* (Francius), and the interpretation given asserts that the two lakes were fed by the same source or that there was some legend to that effect. But there is nothing to support this theory, and *socia* wholly fails to account for *sotiis* and *socii,* the readings of the best MSS. Hertzberg suggests *Albanusque lacus socii Nemorensis et unda,* "and the waves of its sister lake at Nemi." This is a sensible suggestion, but involves slightly greater change, although, as Palmer points out, *ab* may have crept in from the conclusion of 23, *ab Umbro.*

26. NYMPHA SALUBRIS=the spring named *Iuturna,* which lay between the temples of Vesta and Castor. It was here that Castor and Pollux washed and watered their horses after the battle of Regillus. Cf. Ov. Fast. I. 707. Dion. Hal. VI. 13, 2. It was probably supposed to have healing powers, *salubris.* This is indicated by the name *Iuturna,* which is derived from *iuvo.* Cf. the description of another *fons Iuturnae,* Serv. ad. Verg. A. XII. 139, *Iuturna fons est in Italia saluberrimus iuxta Numicum fluvium, cui nomen a iuvandum est inditum.*

27. Cf. Verg. G. II. 140, *haec loca non tauri spirantes naribus ignem* | *invertere satis immanis dentibus hydri.*

CERASTAE. The horned asp of Egypt. Cf. Her. II. 74.

28. FURIT Σ : *fuit* O : *fluit* Σ. *fluit,* though equally close to the MSS., is distinctly weaker than *furit* in point of sense.

PORTENTIS NOVIS, e.g. such as the monster to whom Andromeda was exposed.

29. PRO MATRE. Andromeda suffered for her mother's sin : Cassiope had boasted herself fairer than Iuno and the Nereids. Cf. Ov. Am.

III. 3, 17, *Cepheia virgo . . . | pro male formosa iussa parente mori.*

30. The reference is to the banquet of Thyestes. Atreus prepared the flesh of Thyestes' children for their father to eat. Cf. Aesch. Ag. 1591. Phoebus turned back his chariot in horror at the deed. Cf. Ov. Her. 16, 205, *non dabimus certe socerum tibi clara fugantem | lumina qui trepidos a dape vertat equos.*

31. ALTHAEA, angry with her son Meleager for having slain her brothers, consumed in his absence the half-burned firebrand on which his life depended. In his infancy it had been prophesied that his life would be extinguished when the log on the hearth was consumed. Althaea snatched the log from the fire and so saved her child, only to prove his destruction in later life. Cf. Apollod. I. 65 and 71.

ABSENTES. Cf. Ov. Fast. V. 305. Ibis 603, *natus ut Althaeae flammis absentibus arsit.*

ARSERUNT IN CAPUT. "burned for his destruction."

33. PENTHEA. Cf. III. 17, 24; Eur. Bacch. 1095.

34. SUBDITA CERVA. Iphigeneia, according to one form of the legend, was not actually sacrified at Aulis, but miraculously conveyed away to the Tauric Chersonese, a deer being substituted by Artemis in her place. Cf. Eur. Iph. Taur.

35. PAELICE. Io the beloved of Jupiter. Cf. II. 28, 17; II. 33. CURVARE, "to make curved horns to grow." Cf. 7, 29, *rates curvate.* Verg. G. IV. 299, *vitulus bima curvans iam cornua fronte.*

36. BOVE=*bovis forma.* Cf. IV. 5, 14, *et sua nocturno fallere terga lupo.*

37, 38. This couplet is impossible in its present place. The only construction possible is to regard *Sinis* as nominative and supply *valuit curvare* or *adhibere.* But *Sinis* could not be said *adhibere saxa* nor yet *adhibere curvatas i. s. f. trabes* O (the tree-trunks bent for his own doom). Hertzberg would place the lines after 30: but this in no way removes the difficulty as to the construction of the line: *nec hic tremis* must be supplied from the preceding line: this is in itself difficult and there is no hint in legend of any particular horror felt by Phoebus for the deeds of Sinis. The only way out of the difficulty is *either* to regard the lines as interpolated, *or* to assume that a couplet is lost after 36, referring to some other horrible legend of Greece, and containing words giving the sense "here none tell of." *Sinis* will then be genitive. This is, I think, the simplest alternative. *Sinis* was a robber who destroyed travellers by binding them to pine-trees which he had bent together, and then releasing the trees so that his victims were torn in pieces.

NON HOSPITA . . . TRABES. "The rocks that proved so inhospitable to the Greeks and the ships built only to meet their doom." He refers to the treacherous destruction of the Greek fleet by Nauplius on the cliffs of Euboea. Cf. 7, 39; IV. 1*a*, 115. For *curvatas* used of the building of ships, cf. 7, 29, *rates curvate.* This seems the least objectionable interpretation, although *curvatas i. s. f. trabes* is somewhat otiose and superfluous. The alternative and commonly accepted interpretation sees a reference in the pentameter also to the story of Sinis. But if both *cruces* and *trabes* refer to the story of Sinis, *saxa* must do so as well. We can hardly suppose *non hospita . . . saxa* to be an allusion to the Scironian rocks (cf. 16, 12, note) thrust in between two references to Sinis. We should

therefore have to interpret *saxa* as referring to the rocky district of the Isthmus where Sinis dwelt, while *curvatas . . . trabes* will describe the death of Sinis, who met at the hands of Theseus the fate that he had devised for others. On this view, however, *non hospita saxa* is exceedingly obscure, and simply challenges misinterpretation. The one point telling strongly in favour of the traditional interpretation of *curvatas trabes* is a passage in Ov. Met. VII. 440, *Sinis . . . qui potuit curvare trabes.* The problem is exceedingly difficult, and there is little to choose between the two interpretations, though I slightly prefer the former. No even plausible emendation seems possible.

40. PRO DIGNA GENTE = *pro dignitate gentis*, "in accordance with your high birth."

41. Cf. Verg. A. II. 503, *spes ampla nepotum.*

XXIII

Propertius has lost his tablets which he had sent with a message to his mistress. They reached her, but have disappeared on their return journey. He laments their fate and offers a reward.

1. DOCTAE. They had been used not only for messages, but for verse (perhaps by Cynthia as well as Propertius, cf. II. 13, 11, *me iuvet in gremio doctae legisse puellae*, and II. 3, 19–23).

4. BONA. sc. the gracious message supposed to have been inscribed by Cynthia on the lost tablets, a message such as *ll.* 15, 16.

4. The tablets were so familiar to Cynthia, and perhaps others of the poet's female friends (cf. *l.* 5. *puellas*), that no seal was necessary to tell the recipient from whom the tablets came. Tr. "Long usage at my hands had worn them down, usage that bade them be believed, without the warrant of a seal."

5, 6. SINE ME. Simply "in my absence" "though I was far away." "They were as effectual as my presence" (Paley). Postgate interprets "without my writing anything," i.e. the tablets were sent merely as a familiar token without any actual inscription; it is possible, but this is not the natural meaning of *sine me*; nor is it particularly probable that such a use would be made of the tablets.

PUELLAS O: *puellam* Σ. There is no need to reject *puellas* on the ground that the plural is inappropriate. Propertius did not confine his attentions to one mistress (cf. II. 34, 57, *ut regnem mixtas inter conviva puellas*, IV. 8, etc.), and this poem is not explicitly addressed to Cynthia.

11. FUERANT FLDV: *fuerint* N. Either mood is possible; but perhaps the MSS. which give the less normal construction are rather to be trusted.

14. NON BONA. Cf. II. 32, 24, *rumor et in tota non bonus urbe fuit. non bene* Σ is a perfectly needless conjecture. The accumulated epithets *non bona ficta*, may be parallelled, cf. IV. 8, 40, *et facilis spargi munda sine arte rosa.*

15. DIXIT Σ: *dixi* O: *dixti* Σ. *dixi* is clearly impossible in view of the context: between *dixit* and *dixti*, it is hard to choose. It is perhaps more likely that the less common *dixti* should be corrupted into *dixi*. On the other hand the second person is somewhat out of place, and *dixit* is on the whole preferable.

16. TOTA NOCTE, cf. I. 1, 7, *toto non deficit anno*, note.

PARAVIT O. "Has prepared for thee a whole night's welcome." The sense is satisfactory, but in view of the fact that in *l.* 15 O give *cessavimus*, where *cessabimus* S is clearly the right reading, it is possible that we should read *parabit* (Heinsius).

17, 18. VOLENS (Broekhuyzen): *dolens* O. *dolens* is inappropriate, whether we translate it "indignant" or "love-tormented." It is incompatible with all possible interpretations of *l.* 18. The couplet must be taken thus: *quaecunque non stulta volens reperit garrula puella, cum blandis dolis hora dicitur.* "All the clever sayings that a talkative girl is ever ready to find, when she makes an appointment for the stealthy joys of love." Housman was the first to give this couplet its proper punctuation (sc. *garrula, cum*, etc.) and to show that *garrula* must be taken with *puella.*

DICITUR S: *ducitur* O. *ducitur* is impossible: we should have to interpret, "when an hour is spent in the stealthy joys of love." i.e. when mistress and lover meet. But such a sense is irrelevant here: lover and mistress have not met, but the mistress is making an assignation. (Paley with most of his predecessors places a comma after *puella*, and reading *dicitur* explains, "when with willing wiles she appoints an hour for a chat." But *garrula hora* could hardly mean an "hour for a chat," nor, if it could bear such a sense, is the meaning nearly as forcible as that given by Housman's punctuation.)

20. DURAS FLDV: *diras* N. It is hard to decide between *duras* ("hard," "close-fisted") and *diras*—an almost mock-heroic epithet.

EPHEMERIDAS. "ledgers" (lit. day-books). Ovid imitates this passage Am. I. 12, 23, *aptius hae capiant vadimonia garrula cerae, | quas aliquis duro cognitor ore legat: | inter ephemeridas melius tabulasque iacerent, | in quibus absumptas fleret avarus opes.*

23. COLUMNA. Some column belonging to some public building, on which advertisements, etc., would not unnaturally be pasted. Cf. Aus. Grat. actio. 50, *has ego literas tuas si in omnibus pilis atque porticibus, unde de plano legi possint, instar edicti pendere mandavero.* Instances of such advertisements are to be found in inscriptions, cf. C. I. L. IV. 64, *urna aenea pereit de taberna, sei quis rettulerit, dabuntur H.S. LXV.*, etc.

24. ESQUILIIS, a hill to the east of Rome. Maecenas the patron of Propertius lived there and had made the locality far healthier by his conversion of a malodorous public cemetery into public gardens. Cf. IV. 8, 1, note.

XXIV

In this and the following elegy Propertius makes his final adieu to Cynthia. "You trust overmuch to your beauty: true, I praised it once, though I knew it to be false and meretricious; but now I have learned wisdom; my bark is safe in harbour, my wounds have healed; henceforth the goddess of prudence shall be my only deity."

1. MULIER is used nowhere else in Propertius. Here it expresses contempt. Cf. Hor. Epod. 12, 1, *quid tibi vis, mulier*, etc.

2. OCULIS MEIS, "My partial eyes," Paley. Tr. "made over-proud by the kindly judgment of my partial eyes."

3. Propertius seems to imitate Tibullus, I. 9, 47, *quinetiam attonita laudes tibi mente canebam, | et me nunc nostri Pieridumque pudet.*

4. PUDET, sc. *me*. I am ashamed to have sung thy praises. (N puts an interrogation mark after *meis*, and this Prof. Phillimore retains. But the question, "Art thou ashamed to have won praise from my verse?" is not relevant.)

5. MIXTAM TE VARIA . . . FIGURA. "thee with all thy blended charm of various beauty." Cf. II. 3, 9–22.

6. UT. Postgate justly points out that *cum* rather than *ut* is required, since the "*thinking* is prior to the *praising*." But *ut* may be explained, as he suggests, "so that we had a case where love thought you something that you were not." Cf. Theocr. 6, 18, ἦ γὰρ ἔρωτι | πολλάκις ὦ Πολύφημε τὰ μὴ καλὰ καλὰ πέφανται.

7. ROSEO . . . EOO. *Eous* = the morning-star. Cf. Verg. Georg. I. 288, *aut cum sole novo terras irrorat Eous*. No such comparison is actually found in Propertius. But for Cynthia's rosy hue, cf. II. 3, 11, *ut Maeotica nix minio si certet Hibero | utque rosae puro lacte natant folia*.

8. QUAESITUS CANDOR. Cf. I. 15, 6, *et longa faciem quaerere desidia*. Ov. A.A. 3, 199, *scitis et inducta candorem quaerere creta : | sanguine quae vero non rubet, arte rubet*. The white and red of her complexion were alike artificial.

9. QUOD. "this madness."

AMICI. Cf. I. 1, 25, *et vos qui sero lapsum revocatis, amici, | quaerite non sani pectoris auxilia*.

10. SAGA. Cf. I. 1, 19, *at vos deductae quibus est fallacia lunae | et labor in magicis sacra piare focis, | en agedum dominae mentem convertite nostrae*. THESSALA, cf. I. 5, 6.

11. "All this, under no compulsion of fire or knife, will I confess to have been mere words, yea though I be shipwrecked on the waves of the Aegean."

HAEC. Attracted by *verba* from singular (sc. *hoc quod non potcrant*, etc.) to plural.

NON FERRO, NON IGNE COACTUS. "no remedies are now needed such as I once demanded." Cf. I. 1, 27, *fortiter et ferrum, saevos patiemur et ignes*.

ET IPSA . . . AQUA. "even though I be in danger of shipwreck, I will not, as once I held, believe that it is a punishment for leaving Cynthia." Cf. I. 17, 1, *Et merito quoniam potui fugisse puellam, | nunc ego desertas alloquor alcyonas*.

AEGAEA. The scene of I. 17 is the Ionian not the Aegean Sea, cf. I. 17, 3, *Cassiope*, note : but the inconsistency is not important. The shipwreck probably existed only in the poet's imagination.

VERBA. "mere words." Cf. Cic. Pis. 27, 65, *existimatio dedecus infamia verba sunt atque ineptiae*. This seems the only possible interpretation of *verba fatebor* O. He goes on in the next couplet to assert, that it was a mere unreasoning passion which had overwhelmed him ; "my hands were bound, I could not help myself."

(*fatebar* S) has been widely adopted. The passage will then mean "without being forced into confession by violent remedies, but merely moved by the danger of a shipwreck, I acknowledged that I loved you" (Paley). *vera* (Passerat) makes the passage, more forcible, "and my confession was true." But against this we may urge that violent remedies such as *ignis* and *ferrum* cannot make a man fall in love, and *non . . . coactus* would therefore be pointless. Moreover there is such a clear reference to passages in I. 1, to be seen in *ll.* 9–12, that there

can be small doubt that *verba fatebor* and the interpretation given above are correct.)

13. AENO. "cauldron." Cf. Meleager, Anth. Pal. XII. 92, 7, *ὀπτᾶσθ' ἐν κάλλει, τύφεσθ' ὑποκαιόμενοι νῦν, | ἄκρος ἔπει ψύχης ἐστὶ μάγειρος ἔρως.*

15. "Now at length I am at peace in the haven where I would be." Cf. Meleager. Anth. Pal. XII. 167, 3, *χειμαίνει δ' ὁ βαρὺ πνεύσας πόθος· ἀλλά μ' ἐς ὅρμον | δέξαι τὸν ναύταν Κυπρίδος ἐν πελάγει.*

CORONATAE. Cf. Verg. Georg. I. 303, *ceu pressae cum iam portum tetigere carinae, | puppibus et laeti nautae imposuere coronas.*

16. SYRTES. Cf. II. 9, 33, note.

18. AD SANUM. Cf. Phaedr. V. 7, 12 *ad sanitatem dum venit curatio.*

19. MENS BONA. There was a temple dedicated to "good sense" at Rome in accordance with the curious custom at Rome of personifying abstract conceptions. The temple of Mens Bona was erected (217 B.C.) after the defeat at L. Trasimene, and stood on the Capitol. Cf. Livy XXII. 9, 10, *rettulerunt . . . aedes . . . Menti vovendas esse.* 10, 10, *Menti aedem T. Otacilius vovit.* Ov. Fast. VI. 241, *Menti delubra videmus | vota metu belli, perfide Poene, tui.* 245. *spem metus expulerat, cum Menti vota senatus | suscipit et melior protinus illa venit.*

SI QUA DEA ES (Beroaldus), is perhaps the most satisfactory correction of *si qua deo est* O. Closer to the MS. is *si qua adeo es* (Housman), "if *indeed* thou art at all," but the sense is less forcible. IN SACRARIA. "I make offering of myself at thy shrine."

20. EXCIDERANT O. The pluperfect is rightly explained by Paley. "I dedicate myself to you since all my vows had been slighted by Jupiter before I had recourse to you for liberating me."

XXV

The subject of this elegy is the same as that of the preceding. FLDV in fact make 24 and 25 but one elegy. There can be no doubt but that N is right in separating them. The appeal to *Mens Bona* forms an admirable conclusion to 24, and *risus eram* would be most abrupt if it followed immediately upon 24, 19, 20.

1. RISUS, the noun = *γέλως ἦν. risus eram* is awkward if regarded as the pluperfect of *rideor.* The imperfect is required cf. *poterat l.* 2. Cf. II. 9, 21, *quin etiam multo duxistis pocula risu : | forsitan et de me verba fuere mala.*

POSITIS MENSIS. "when the tables were set." The tables were originally changed with each course (hence *mensa prima, secunda,* etc.), or fitted with movable tops, cf. IV. 8, 44, note.

3. See Introduction, p. 5.

4. Cf. II. 4, 3, *et saepe immeritos corrumpas dentibus ungues.*

5. AB ARTE. For this instrumental use of *ab*, cf. III. 11, 24, note, "Once that device ensnared me ; but now forewarned I am forearmed."

6. AB INSIDIIS = *ex insidiis.* The preposition here expresses the source or motive from which the action proceeds. Cf. Livy, VII. 10, *linguam ab irrisu exserentem.*

7. Cf. II. 5, 15, *nec tu non aliquid sed prima nocte dolebis.* EGO, "I too."

8. "'Tis you, not I, that will not let the well-matched yoke sit easy on our shoulders as we go." Cf. I. 52, *et sine nos cursu quo sumus ire pares.*

9. LIMINA LACRIMANTIA. Cf. I. 16, 13 (*ianua loquitur*) *has inter gravius cogor deflere querelas.* MEIS VERBIS, abl. of cause.

10. Cf. II. 5, 22, *nec mea praeclusas fregerit ira fores.* NEC TAMEN must be taken with *fracta*, "nor though mine hand was angry broke I the gates." Cf. II. 5, 5, *inveniam tamen e multis fallacibus unam.*

11. CELATIS, "hidden," and so "unnoticed." Cf. Iuv. 9, 129, *obrepit non intellecta senectus.* (Paley takes *celatis*=*dissimulatis*, i.e. disguised by the use of cosmetics. Cf. Phaedr. II. 2, 4, *celans annos elegantia.* But this does not suit the context. Cf. *ll.* 12, 13, 14.)

12. FORMAE. (1) dat. after *veniat*, or (2) after *sinistra.*

13. Ov. Ars Am. II. 117, *et tibi iam venient cani, formose, capilli ;* | *iam venient rugae quae tibi corpus arent.* Tib. I. 8, 45, *tollere tunc cura est albos de stirpe capillos.*

16. FACTA, with *anus.* Cf. II. 9, 8, *illum expectando facta remansit anus.*

17. FATALES DIRAS. "dread curses fraught with doom." For this use of *dirae*=curses, cf. Tac. Ann. 6, 24, *ubi exspes vitae fuit meditatas compositasque diras imprecabatur.*

18. EVENTUM. "The end that awaits thy beauty," sc. the wrinkles of old age.

BOOK IV

I

According to the MSS. the 150 lines which open the fourth book form but one elegy. On that view the poem must be regarded as a dialogue between Propertius and a Babylonian soothsayer named Horus. The poet declares his intention of singing the glories of Rome (1–70). The soothsayer dissuades him, warning him that his genius is ill-suited for such a task, and, that his words may carry weight, proceeds to give proof of his prophetic powers, and concludes with a sketch of Propertius' past life and a prediction as to his future. Against this interpretation it may be urged that if, as Mr. O. L. Richmond (*Class. Rev.* Feb. 1903) has shown to be probable, we must read *—que Asis*, not *quisquis*, in *l.* 65, it is manifestly impossible that 65, 66, and 125, 126 should occur in the same poem, since the soothsayer's words would be little more than a repetition of what the poet had already told him, and would in no way justify his claim to supernatural intuition. It is possible that, as Mr. Richmond suggests, following Prof. Housman, 65, 66 belong to I. 22 (q.v.), but a simpler solution of the difficulty is on the whole, I think, to retain them in their present position, and to make a new elegy begin at *l.* 71. This second elegy (71–end) will then stand as a kind of palinode, a whimsical recantation of the scheme set forth in 1–70. The first portion then, 1–70, must be regarded as having been written as a preface to the scheme which he seems to have entertained of writing a Roman *Aetia* or *Fasti*, a scheme of which we seem to have fragments in Ell. 2, 4, 6, 9, 10.

The date of neither poem is ascertainable, though 139–146 show that it refers to a period anterior to the poet's rupture with Cynthia. It is perhaps a poem of considerably earlier date than the rest of the book, touched up and inserted there to form, as we have said, a whimsical palinode to the opening poem (1–70).

1. HOSPES. An imaginary stranger addressed by the poet. QUA (Scioppius) a certain correction of *quam* O. *quam maxima Roma est* could perhaps be interpreted as explanatory of *hoc quodcunque*: "how very great is Rome" = "the exceeding greatness of Rome." But the phrase is wholly harsh and unnatural, and the *m* of the *quam* is easily accounted for as a repetition of the *m* of *maxima*.

2. Cf. Ov. F. V. 93, *hic, ubi nunc Roma est orbis caput, arbor et herbae | et paucae pecudes et casa rara fuit.*

3. NAVALI PHOEBO. The temple of Apollo, on the Palatine, was erected by Augustus as a memorial of Actium, cf. El. 6, Introd. note; Ov. A. A. III. 389.

4. Cf. III. 9, 49, note. PROFUGAE. Their master, Evander, was an exile from Arcadia. Cf. Verg. A. VIII. 333.

5. "From gods of clay yonder golden temples sprang." AUREA, cf. II. 31, 1, *aurea Phoebi | porticus*. There is perhaps a special reference to the shrine of Capitoline Jupiter. Cf. Verg. A. VIII. 347, *Capitolia . . . aurea nunc, olim silvestribus horrida dumis*. The image of Capitoline Jupiter was originally of clay: cf. Plin. XXXV. 157, *fictilem eum fuisse et ideo miniari solitum*. Ov. F. I. 201, *Iuppiter angusta vix totus stabat in aede | inque Iovis dextra fictile fulmen erat*.

6. CASA may refer to (1) the shrines of the gods, cf. 9. 28, *putris odorato luxerat igne casa*. (2) The houses of the early Romans, cf. Tib. II. 5, 26, *et stabant humiles in Iovis arce casae*.

7. TARPEIUS PATER = *Iuppiter Capitolinus*. Cf. 4, 1, note; Varro L. L. V. 46, *hic mons ante Tarpeius dictus*. NUDA DE RUPE. The Capitoline was not yet built over: it does not necessarily imply that there was not even a temple to Jupiter. (There is not the slightest reason for asserting with Paley that *Iuppiter Tonans* is meant as opposed to *Iuppiter Capitolinus*. Cf. Ov. F. II. 69, *Capitolinumque tonantem*.)

8. Two interpretations are possible. (1) "And Tiber still seemed strange to our cattle." Rome was as yet but small: the Tiber was not used by its inhabitants: even their cattle grazed scarcely so far. (2) *nostris bubus* is emphatic. "And the alien Tiber was for our cattle only," i.e. the Tiber was only used for watering cattle. In this case the Tiber is spoken of as *advena* (cf. Ov. F. II. 68) because it was not yet familiar to the Roman: he did not then own it from source to mouth, but it flowed down to him from the hostile land of Etruria. The first view is on the whole simplest; in either case cf Ov. F. V. 641, *et quem nunc gentes Tiberim noruntque timentque | tunc etiam pecori despiciendus eram*. (For *bubus* N, FLDV give *tutus*, whence Postgate reads *nec T. rostris advena tutus erat*, "nor was the alien Tiber safe for our ships." *bubus* was, he holds, introduced from *l.* 4. The change is ingenious, and may perhaps be right: on the whole, however, Ov. F. V. 641 points, I think, to the correctness of *bubus*).

9, 10. DOMUS ISTA REMI. The reference is to the *casa Romuli*, cf. II. 16, 20. REMI is here used *metri gratia* for *Romuli*, cf. II. 1, 23, note. The hut where Romulus was said to have lived was still preserved. It stood on the Palatine at the head of the *scala Cacia* (cf. *gradibus*) which led from the Palatine to the Circus Maximus: cf. Solin. I. 18. MAXIMA REGNA, i.e. the brothers were content to live together in this small hut before the actual founding of the city of Rome and the death of Remus.

11. CURIA. The new senate house begun by Iulius (44 B.C.), and completed by Augustus (29 B.C.) in place of the old *curia Hostilia*, which had been destroyed by fire. Cf. Dio, LI. 22, 1. It was known as the *curia Iulia*, and is now Sant' Adriano. It stood on the N. side of the Forum. Cf. Ov. A. A. III. 117, *curia concilio nunc est dignissima tanto: | de stipula Tatio regna tenente fuit*.

14. CENTUM. A hundred was the original number of the senate, cf. Liv. I. 8, 7, (*Romulus*) *centum creat senatores*.

15. VELA. Awnings of the theatre, first employed by Q. Catulus on the occasion of the dedication of the Capitol, 79 B.C., cf. Plin. XIX. 23. Cf. III. 18, 13. Ovid imitates the couplet (A. A. I. 103), *tunc neque marmoreo pendebant vela theatro, | nec fuerant liquido pulpita rubra croco*.

16. SOLLEMNES . . . CROCOS. "the wonted saffron." Essence of saffron was frequently scattered on the stage: Cf. Lucr. II. 416, *et cum scena croco Cilici perfusa recens est.* Mart. V. 25, 7, etc.

17. FUIT EXTERNOS. Cf. II. 8, 8, note. EXTERNOS . . . DIVOS, such as *Isis*, and in later times *Mithras*.

18. PENDULA. "in suspense." A rare use of the word, for which cf. Hor. Ep. I. 18, 110, *dubiae spe pendulus horae.* [Rothstein, following Hertzberg's suggestion, interprets *pendula turba* of the small images of persons prayed for which were suspended at the Compitalia, cf. Fest. 239; Macr. Sat. I. 7, 35. *tremeret* will then mean "shook in the wind." But though such an interpretation is not absolutely impossible, it is needlessly farfetched and obscure.]

19. ANNUA AT (Lachmann) is a necessary correction for *annuaque* O, which would make Propertius say, "In early times they cared nothing for the worship of Pales:" whereas the Parilia was a primitive pastoral festival of great antiquity, Tr. "But they greatly cared to celebrate the annual feast of Pales with heaps of burning straw, making purification such as to-day we make with the blood of the maimed horse." The Parilia was the festival of Pales, the patroness of shepherds: cf. 4, 73, note. ACCENSO . . . FAENO, cf. 4, 77, note. (Housman retaining *annuaque* conjectures *celebrante* for *celebrare.* This receives some support from the fact that D gives *celebrate.* Tr. "And while the burning hay celebrated Pales' feast . . . Vesta was content, etc." The correction is most ingenious and may be right: but even with *celebrante, annua at* would be more forcible than *annuaque.* I therefore prefer on the whole Lachmann's correction. *celebrate* D may be no more than a corruption of *celebrare.*)

20. CURTO EQUO refers to the *October equus* sacrificed to Mars on October 15. Its tail was cut off and the blood therefrom allowed to drip on to the hearth of the *regia*, the ancient palace of Numa, close to the Temple of Vesta: cf. Fest. 178. This blood seems to have been preserved and used to form part of a *suffimen* or fumigatory powder at the Parilia, April 21. Cf. Ov. F. IV. 731, *i, pete. virginea, populus, suffimen ab ara:* | *Vesta dabit: Vestae munere purus eris.* | *sanguis equi suffimen erit vitulique favilla:* | *tertia res durae culmen inane fabae.* There is a slight discrepancy between Ovid and Festus. The former speaks of the blood being taken from the altar of Vesta, the latter of its being shed on the altar or hearth of the *regia.* Two explanations of this apparent inconsistency are possible. (1) The *regia* is perhaps treated as virtually identical with the temple of Vesta, cf. Ov. F. VI. 263, *hic locus exiguus qui sustinet atria Vestae* | *tunc erat intonsi regia magna Numae.* (2) It is, however, perhaps simpler to suppose that while the blood was shed in the *regia*, it was preserved in the temple of Vesta.

LUSTRA. Purifications, cf. 4, 47, *tota purgabitur urbe*, note.

21. The feast of Vesta took place on June 9, one of its chief features being a procession wherein asses garlanded with strings of loaves took part. This practice survived down to the time of Propertius and Ovid, cf. Ov. F. VI. 311, *ecce coronatis panis dependet asellis*; 347, *quem tu diva memor de pane monilibus ornas.*

22. VILIA SACRA, i.e. the implements of sacrifice, emblems and images of the goddess, carried in procession.

23. PARVA COMPITA. "The cross-roads, small as yet, were sprinkled

with the blood of fatted swine, and the shepherd, to the sound of the pipes of reed, made acceptable sacrifice with the entrails of a sheep:" i.e. in the old days the victims offered were but simple: men sacrificed the beasts their own hands had tended and fattened, to the sound of rustic music. COMPITA. At the cross-roads were worshipped the two *Lares compitales*. In their honour was celebrated the *Compitalia*, a festival following closely on the Saturnalia: cf. Dionys. IV. 14.

24. LITABAT. "Sacrificed under favourable auspices," Cf. Ov. F. IV. 630, *sacra litate bove*. But *litare*, followed by the acc. of the thing actually offered, is exceedingly rare; cf. however Flor. III. 4, 2, *dis sanguinem humanum litare*.

25. SAETOSA VERBERA. "His shaggy scourge." The reference is to the Lupercalia (Feb. 15). Men girt with skins (*pellitus*) ran through the streets of Rome striking any women they met with thongs of goat-skin. Cf. Ov. F. II. 445, *ille caprum mactat: iussae sua terga puellae | pellibus exsectis percutienda dabant*. This ceremony was supposed to promote fertility in women, and was instituted when a curse of barrenness had fallen on Rome. Cf. Ov. F. II. 429, et sqq.

26. "Hence spring the rites of the lewd Fabian Lupercus." The festival was in honour of Pan, and is said to have been introduced by the Arcadian Evander (cf. Liv. I. 5). *Lupercus* is originally the Roman equivalent of the Greek *Pan Lycaeus* (cf. Iust. IV. 3, 1), being supposed to indicate like Lycaeus (λύκος) that Pan was the protector of flocks against wolves. The name is, however, almost always used as here to describe the priests of Pan at the Lupercalia. These Luperci were divided into two colleges, the *Fabii* and the *Quintilii*, founded by Remus and Romulus respectively, cf. Ov. F. II. 365–380.

28. "Bare-breasted they joined battle with stakes hardened in the fire for weapons." Cf. Verg. A. VII. 523, *non iam certamine agresti | stipitibus duris agitur sudibusve praeustis*. For NUDA PROELIA cf. Stat. Theb. I. 413, *exsertare humeros nudamque lacessere pugnam*. (*facta* FLDV is meaningless: *nuda* must have been absorbed by *sude* and *facta* inserted to fill up the gap.)

29. "Lycmon wore but a wolf-skin helm when he pitched the first of general's tents, and the wealth of Tatius lay mainly among his flocks." GALERITUS, wearing the galerus or helmet of wolf-skin, cf. Verg. A. VII. 688, *fulvosque lupi de pelle galeros | tegmen habent capiti*. PRIMA POSUIT PRAETORIA. Propertius seems to indicate that *Lycmon* was the first to introduce the formal camp with its special quarters for the general. But there is no trace of such a tradition to be found elsewhere; though Dion. Hal. II. 37, 2, styles him *ἀνὴρ δραστήριος καὶ τὰ πολέμια διαφάνης*. *Lycmon* appears to be a Graecised version of the name *Lucumo*. Lucumo, an Etruscan chief, came to the aid of Romulus, when hard pressed by Titus Tatius and the Sabines, cf. Cic. de Rep. II. 14, *Romuli socius in Sabino proelio occiderat*: Dion. Hal. l.c. *ἦκε δὲ αὐτῷ Τυρρηνῶν ἐπικουρίαν ἱκανὴν ἄγων ἐκ Σολωνίου πόλεως . . . Λοκόμων ὄνομα*. His timely aid is recorded, 2, 51, *tempore quo sociis venit Lycomedius armis | atque Sabina feri contudit arma Tati*. He is the eponymous hero of the Lucumones or Etruscans, The point of *galeritus* is not, as Paley suggests, that Lycmon first introduced defensive armour; but rather that, great warrior though he was, his arms were primitive.

30. Titus Tatius, his opponent, was no more than a shepherd

king. For a somewhat different account of Tatius see El. 4, where he is the warrior king clad in flashing armour.

31. HINC. "From these humble beginnings arose the Titienses, the Ramnian heroes and the Luceres of Solonium; these humble beginnings enabled Romulus to drive the four white steeds of triumph." The Roman people, after the Sabine war, were composed of three tribes, the *Ramnes*, the original followers of Romulus, the *Titienses* (or *Tatienses*), the followers of Titus Tatius, and the *Luceres*, the followers of Lucumo. Cf. Cic. de Rep. II. 14, (*Romulus*) *populum et suo et Tatii nomine et Lucumonis, . . . in tribus tres . . . discripserat.* Serv. ad. Verg. A. V. 560, *Varro tamen dicit Romulum dimicantem contra Titum Tatium a Lucumonibus, hoc est Tuscis, auxilia postulasse: unde quidam venit cum exercitu cui recepto iam Tatio pars urbis est data, a quo in urbe Tuscus dictus est vicus.* TITIENS O. The collective singular is used for the plural to give variety to the line. *Tities* (Heinsius), the usually accepted correction, is improbable, though it may be supported by Varro L. L. V. 81, *tribubus Ramnium Lucerum Titium*; in the case of so rare a word the unusual singular *Titiens* is scarcely likely to be a corruption. *Ramnes* is used adjectivally with *viri*.

SOLONI N: *coloni* FLDV. According to Dion. Hal. l.c. *Lucumo* came from Solonium. The reading there has been generally suspected, but this extraordinary correspondence on the part of N in the present passage can hardly be due to chance. It has been objected that Solonium has nothing to do with Etruria, lying as it does on the Appian Way close to Lanuvium. But there is nothing more extraordinary in connecting the Etruscans with Lanuvium than in making the Luceres, under their king Lucerus, come from Ardea (Fest. Paul. p. 119). Ardea lies due S. of Rome between the coast and Lanuvium, and is said by Appian (Phot. Cod. 57, p. 166, 18), to have been founded *ὑπὸ Ῥουτούλων τῶν Τυρρηνῶν*. *Soloni* is, of course, an adjective (see Dietrichs (Rhen. Mus. 55, 2), to whom the vindication of *Soloni*, suggested and rejected by Hertzberg, is due).

[*coloni* FLDV could only be explained as meaning that the *Luceres* were not native to the spot, but brought to Rome by Lucumo. Housman objects that the "juxtaposition *Ramnesque viri Luceresque coloni*, just as it signifies that the Luceres were and the Ramnes were not *coloni*, will signify also that the Ramnes were and the Luceres were not *viri*." He therefore suggests *severi*. But it is not necessary to see any marked antithesis between *viri* and *coloni*. There is nothing objectionable in "the Ramnian heroes and the settler Luceres.]

32. ALBOS . . . EQUOS. The triumphal chariot was drawn by four white horses. Cf. Tib. I. 7, 7, *at te victrices lauros, Messala, gerentem | portabat niveis currus eburnus equis.* Romulus triumphed thrice. Cf. Dion. Hal. II. 34; 54, 2; 55, 5. Plut. Rom. 16, 25.

33. "Of a truth Bovillae was less of a suburb while Rome was yet small." In this and the three following lines Propertius gives further examples of the smallness of Rome in the early days. Bovillae, now a mere suburb, was then a rival city, and at some distance from the walls of Rome, as yet but small in circuit. Bovillae lay on the Appian Way, about 9 miles from Rome. By the time of Cicero it was almost depopulated. Cf. Cic. Planc. 23, *nisi forte te Labicana aut Gabina aut Bovillana vicinitas adiuvabat, quibus e municipiis vix iam qui carnem Latinis petant reperiuntur.* SUBURBANAE. Cf. Ov.

F. III. 667. It was perhaps a regular epithet of this *Bovillae* to distinguish it from another *Bovillae* which seems to have existed near Arpinum, cf. Cic. Q. Fr. III. 1, 2. (Postgate suggests *nimis* for *minus*, i.e. Bovillae was inconveniently surburban. The change gives good sense but is unnecessary. Housman would transfer 33–36 to 10, 26. They would suit that passage admirably, and are not absolutely necessary to this: but here again no change is demanded: the lines are not in the least irrelevant in their present position.)

34. GABI = *Gabii*, a small depopulated town lying a few miles from Rome on the *via Praenestina*. Cf. Hor. Ep. I. 11, 7, *Gabiis desertior atque | Fidenis vicus*. NULLI, = "of no account." Cf. Plin. XI. 2, *in his tam parvis atque tam nullis*.

35. "Alba still stood in all her power." Alba Longa was founded by Ascanius, the son of Aeneas: it was destroyed by Tullus Hostilius 665 B.C. ALBAE SUIS OMINE NATA. Cf. Verg. A. VIII. 42, *iamque tibi ne vana putes haec fingere somnum, | litoreis ingens inventa sub ilicibus sus, | triginta capitum fetus enixa, iacebit | alba, solo recubans albi circum ubera nati | ex quo ter denis urbem redeuntibus annis | Ascanius clari condet cognominis Albam.*

36. HINC UBI (Postgate): *hac ubi* O :, LONGA . . . VIA ς : *longe . . . vias* O. "In those days when it was a long journey to go from Rome to Fidenae." The circuit of Rome being smaller, all the neighbouring towns were at a greater distance, and, Rome being a petty town in the midst of many other similar independent townships, facilities of communication were less, and to move from one's native town seemed a great undertaking. *Fidenae* lay some five miles from Rome in Sabine territory. In the Augustan period it was all but deserted. Cf. Hor. l.c. The reading of O is meaningless. Lachmann retains it and paraphrases *hac, ubi vias Fidenas ire longe erat ire*. But, (1) no meaning can be assigned to *hac*. (2) *Fidenae* must be taken as an adj. There is no instance of such an adj. (Aen. VI. 775, cited by Lachmann, is not to the point: *Fidenam* there is a noun), nor if there were, would *vias Fidenas* be a natural expression. (3) The construction of the sentence is impossibly complicated. There can be no doubt that *longa erat isse via* ς is right. The *e* of *longe* crept in through dittography, and *vias* is due to assonance. *hac ubi* is still impossible; Paley interprets "Alba stood on the road which brought you to Fidenae by a long route." But Alba, as he admits, lies on the opposite side of Rome to Fidenae, so that his interpretation gives no sense. We have to choose between *hinc ubi* (Postgate) and *ac tibi* (Baehrens). The latter is perhaps slightly closer to the MSS. the former gives slightly smoother sense.

37, 38. PUDET ς. "The Roman of to-day has nought from Romulus save the name: he glories in the thought that he springs from the veins of him that the she-wolf nurtured": i.e. the Roman of to-day has far outgrown his humble ancestors, but he is still proud of his descent from Romulus. *putet* O gives impossible sense, implying that the Roman of to-day has degenerated, whereas Propertius is singing the glories o Rome.

39. MELIUS. sc. for a happier destiny than that allotted in their original home.

40. HUC (Baehrens). A necessary correction of the inappropriate *heu* O. (*heu* is never used in Augustan writers to express admiration. Its use is confined to Plautus, and is open to some question there.)

41. IAM TUNC, "then already," "even then." BENE SPONDEBANT, cf. II. 16, 43, note. ILLAM, sc. *Dardanam puppim.* It was a happy omen that the fleet of Aeneas escaped from the destruction of Troy, brought about by the opening of the wooden horse; cf. III. 9, 42, *Neptunia pressit aratro | victor Palladiae ligneus artis opus*, where as here, the wooden horse is said to perform what was actually done by the Greeks concealed in it.

43. Cf. Ov. ex. P. I. 1, 33, *cum foret Aeneae cervix subiecta parenti, | dicitur ipsa viro flamma dedisse viam.*

45–47. "Then (i.e. with the Trojan exiles) came the Decii and Brutus the consul, then as she carried the victorious arms of resurgent Troy, did Venus bear along the very arms of her beloved Caesar:" i.e. all the greatness of Rome comes from Troy, it was there in germ when Aeneas set sail for Italy.

45. DECI. cf. III. 11, 62. BRUTIQUE SECURES, "the consulship of Brutus" (cf. I. 6, 19, *patrui secures*). The reference is to the Brutus who expelled the Tarquins and was the first consul. Brutus and Decius are taken as types of Roman virtue.

46. VEXIT, sc. *ad Italiam.* Venus takes charge of the ship of her son Aeneas, and in it convoys all the future greatness of Rome.

47. TROIAE RESURGENTIS. sc. Troy is reborn in Rome.

48–54. "Happy is the land of Italy, in that the Sibyl ordained the founding of the city, and Cassandra spake true when she cried, 'Turn your steeds, Danaans, ye conquer but in vain.'"

49. TREMULAE refers (1) to the great age of the Sibyl, cf. II. 2, 16; or (2) to her quivering beneath the inspiration of the god: cf. Verg. A. VI. 77, sqq.

CORTINA. The oracular tripod of the Sibyl. Cf. Verg. A. VI. 347, *si neque te Phoebi cortina fefellit.* AVERNALIS SIBYLLAE. The Sibyl dwelt in a cave on the shores of Avernus. Cf. Verg. A. III. 441, et sqq. She is here said to have ordered Romulus and Remus to take auspices as to which should found Rome. Propertius is our sole authority for this legend.

50. AVENTINO, loc. ablative. Remus took up his station on the Aventine, Romulus on the Palatine, for the observation of the flight of birds. Cf. Liv. I. 6, 4, *Palatium Romulus, Remus Aventinum ad inaugurandum templa capiunt.* Fest. (Paulus) 276, *locus in summo Aventino Remoria dicitur, ubi Remus de urbe condenda erat auspicatus.*

RURA PIANDA seems to be a vague description of the preliminaries to the taking of the auspices. The augur first marked out with a wand (*lituus*) the quarter of the sky he intended to observe. He then, with a solemn form of words, marked off a corresponding portion of the earth (cf. Varro, L. L. VII. 8). It is to this latter ceremony, which was followed by a sacrifice, that *rura pianda* seems to refer. The Sibyl bade Remus "sanctify the earth for augury on the Aventine," i.e. bade him take his stand and select his *templum augurale* on the Aventine

REMO. The less important of the two brothers only is mentioned probably owing to metrical considerations, cf. *l.* 9, note.

51. PERGAMEAE . . . VATIS. Cassandra, cf. III. 13, 61.

52. "Proved true concerning the aged Priam," i.e. she prophesied that though he should perish, a greater Troy should rise again, founded by one of his kin. For this use of AD, cf. II. 13*a*, 42, *non nihil ad verum conscia terra sapit.*

53, 54. These words must be put into the mouth of Cassandra. Regarded merely as an exclamation of the poets they lose force, while the obscurity of 52, at best not inconsiderable, is doubled. MALE, "in vain." For this prophecy of Cassandra's, cf. Verg. A. III. 183, *sola mihi tales casus Cassandra canebat : | nunc repeto haec generi portendere debita nostro | et saepe Hesperiam, saepe Itala regna vocare.*

57. CONER. "I would attempt." The protasis (sc. *si mihi liceat*) is suppressed. MOENIA . . . DISPONERE O. If this reading be correct *disponere* must = *describere*, lit. "to arrange in order," and so by a bold metaphor "to describe duly." The phrase is, however, somewhat harsh, and without parallel. While it may conceivably be the true reading, it is not improbable that it is corrupt, and that we should read *munera* (Postgate), *moenia* having crept in from the line above : the sense will then be, "to set forth my gifts in pious verse : " cf. Lucr. I. 47, *mea dona tibi studio disposta fideli.* We should, however, then require some further description of these *munera.* To whom are they dedicated ? To do this we must with Postgate transpose 57–60 after 68. The vocative *Roma* (67) then supplies what is required. Mueller reads *munere . . . versus.* Cf. Lucr. III. 420, *digna tua pergam disponere carmina cura.* With this change the MSS. order may be retained, though in any case, if *moenia* be rejected, Postgate's transposition is an improvement. But I am not convinced that *moenia disponere* is an impossibility.

59. EXIGUO . . . PECTORE. Cf. II. 1, 40, *angusto pectore.* RIVI, cf. Ov. ex P. II. 5, 21, *ingenioque meo, vena quod paupere manat, | plaudis et e rivo flumina magna facis.*

61. HIRSUTA . . . CORONA. Cf. III. 1, 19, *mollia, Pegasides, date vestro serta poetae, | non faciet capiti dura corona meo.* Ennius' verse is rough, and his poet's crown is therefore styled *hirsutus.* Cf. Ovid's criticism of the Annales of Ennius, Tr. II. 259, *sumpserit Annales, nihil est hirsutius illis.*

62. FOLIA. sc. *hederae.* Cf. II. 5, 26 ; 30, 39.

64. CALLIMACHI. For Propertius' ambition, cf. III. 1, 1, *Callimachi Manes et Coi sacra Philetae, | in vestrum, quaeso, me sinite ire nemus.*

65–66. QUI ASIS is, I believe, the true reading. Mr. O. L. Richmond (see Introd. note) has pointed out that *quasuis* FL can hardly be explained as a corruption of *quisquis* NDV, and would read *scandentesque Asis cernit qui vallibus.* I accept his view, but regard *qui Asis* as a simpler correction. If *quisquis* be read, the line is so vague as to be wholly pointless, and lacks force, even if with Professor Housman we transfer it to I. 22, q.v.

68. Cf. Ov. F. IV. 830, *auspicibus vobis hoc mihi surgat opus.* The metaphor is from building : his work will be a monument to the Roman people.

87–88. See note on 85–88. The transposition is Scaliger's, and gives satisfactory sense to an otherwise meaningless passage. PERICLA ς is a necessary correction of *sepulcra* O, which gives no satisfactory sense. *et maria et terrae longa pericla canam,* is not particularly applicable to a work on the lines of Ovid's Fasti, but we cannot tell what limits Propertius proposed to set himself : it would apply to poems such as the sixth of this book, and the poet may have intended to celebrate the anniversaries of battles, which, unlike

Actium, were not commemorated by public festivals. (Dietrichs holds that *maris et terrae longa sepulcra* refers to the ultimate destruction of the world. Cf. Rhen. Mus. 55, 2. This will, however, suit neither context.)

69. Cf. Ov. F. I. 1, *Tempora cum causis Latium digesta per annum | lapsaque sub terras ortaque signa canam.* II. 7, *idem sacra cano signataque tempora fastis.*

70. For the metaphor, cf. II. 10, 2, *campum Haemonio iam dare tempus equo.* For the language, cf. Verg. G. III. 202, *hic vel ad Elei metas et maxima campi | sudabit spatia.*

IA

71. At this point a new elegy must begin. Beroaldus records that even in his time a division was made at this point. Lachmann was, however, the first of modern editors definitely to mark the beginning of a new elegy.

72. "The thread you spin comes from no favouring distaff."

FILA = *carmina.* For the metaphor cf. I. 16, 41, note. CONDITA, lit. "put together," so "spun." There is no exact parallel for *condita fila,* but the sense is clear: the phrase was perhaps suggested by the common use of *condere* = compose (sc. *carmen, historiam,* etc.). DEXTRO COLO. For *colus* masculine here as in 9, 48 cf. Cat. 64, 312.

73. ACCERSIS LACRIMAS O: CANTANS (Baehrens): *cantas* O. "You are bringing sorrow on yourself by your song." Cf. Plaut. Amph. I. 1, 175, *illic homo a me sibi malam rem arcessit iumento suo.* Val. Max. IX. 12, 8, *mortem arcessere.* The form *accerso,* though long rejected by modern scholars, is vouched for by Charisius (227) and Diomedes (375), and other ancient grammarians, and is plentifully supported by MSS. authority.

75–76. "Or else I am a seer that knows not how to turn the constellations on the brazen sphere." This obscure couplet means no more than, "If I lie, count me no true astrologer." In AERATA PILA we have a reference to a Planetarium or Orrery such as that described by Cicero, de Rep. I. 22, *sphaerae genus in quo solis et lunae motus inessent et earum quinque stellarum quae errantes et quasi vagae nominarentur . . . in eo admirandum esse inventum Archimedi, quod excogitasset, quemadmodum in dissimillimis motibus inaequabiles et varios cursus servaret una conversio.* The fixed stars would be marked on the surface of the sphere on which the planets revolved. At a glance the astrologer would see from such an instrument the conjunction and opposition of the planets at any given time. For AUT cf. Verg. A. X. 630, *nunc manet insontem gravis exitus aut ego veri | vana feror.*

77. ARCHYTAE. The famous mathematician of Tarentum (4th cent. B.C.). Cf. Hor. Od. I. 28. BABYLONIUS. His pedigree, including *Archytas* and *Conon,* is Greek. But *Chaldaeus* is a regular synonym for astrologer, and his pedigree must not be taken too seriously. OROPS O. Little is gained by altering this to *Horops* Σ. The fancied connexion between Horops and ὡροσκόπος seen by Rothstein is far from conclusive.

78. HORON. The name is probably suggested by that of the Egyptian god Horos; cf. Macr. Sat. I. 21, 13. *ex quo et horae viginti quattuor, quibus dies noxque conficitur, nomen acceperunt et quattuor tempora, quibus annuus orbis impletur, horae vocantur* (Rothstein).

CONON, a Greek astronomer of Samos (flor. 250 B.C.), the favourite of Ptolemy Euergetes and Berenice, cf. Cat. 67.

79. NON DEGENERASSE PROPINQUOS. "that I have not disgraced my kin." For the transitive use of *degenero*, cf. Ov. Met. VII. 542, *acer equus quondam magnaeque in pulvere famae | degenerat palmas.* Ex P. III. 1, 45, *hanc cave degeneres.*

81–84. "Now they have turned the gods to profit and—Jupiter the while is duped to blindness by their gold—to profit have they turned the oft-scanned constellations of the slanting zodiac, the lucky star of Jupiter, etc." The punctuation given in the text (due to Professor Phillimore) affords perhaps the least unsatisfactory interpretation of a difficult passage. For the parenthesis following *et*, cf. I. 19, 16, *et (Tellus hoc ita iusta sinat)*: for this interpretation of *fallitur* we may compare Iuv. 6, 540, *ansere magno | scilicet et popano tenui corruptus Osiris.* Two other interpretations of the reading given by the MSS. are possible. (1) We may regard *et fallitur . . . Iuppiter* as a parenthesis. In that case we may translate "for gold they simulate even the will of Jupiter." Cf. Verg. A. I. 684, *faciem illius | falle*; sc. "imitate falsely": *auro* certainly suits the context best if regarded as an abl. of price. *obliquae signa rotae* must then be regarded as being in asyndeton with *deos* (cf. Hertzberg ad loc.). But such an asyndeton is almost impossibly harsh, following as it does a parenthesis, which breaks up the sentence. (2) We may place a full stop after *Iuppiter*, and make *obliquae signa iterata rotae* and the two following couplets depend on *dicam* (*l.* 87). But both as regards sense and metre this is harsh and abrupt. (Housman suggests *fallimus* for *fallitur*, and makes *Iuppiter* a parenthetical exclamation. The sense will then be "and for gold, O Jupiter! we falsify the meaning of the signs of the zodiac and the planets." The conjecture is ingenious, but can hardly be considered necessary, though it adds somewhat to the clearness and force of the passage.)

82. OBLIQUAE . . . ROTAE. The slanting path of the sun or ecliptic, *inclined* to the equator at an angle of $23\frac{1}{2}°$. Cf. Verg. G. I. 238, *via secta per ambas | obliquus qua se signorum verteret ordo.* SIGNA, the signs of the zodiac lying along the path of the sun. ITERATA. The phrase is obscure: we may supply: (1) *a sole*, "traversed again and again by the sun, or (2) *ab astrologis*, "oft scanned." Cf. 3, 7, *iteratos ortus*, note.

83. RAPACES (Livineius): *rapacis* O. Jupiter was a favourable planet, Mars the reverse. Cf. Cic. de Div. I. 85, *quid (habet) astrologus, cur stella Iovis aut Veneris coniuncta cum luna ad ortus puerorum salutaris sit, Saturni Martisve contraria*: Ov. Ibis. 213. With *rapacis* O we get a somewhat ill-balanced line: the star Mars is not *felix*, and we must supply *stellas* alone from *stellas felices*. The slight change by Livineius removes all awkwardness.

84. GRAVE SATURNI SIDUS. Cf. Cic. l.c. Hor. Od. II. 17, 22, *te Iovis impio | tutela Saturno refulgens | eripuit.* Iuv. 6. 569, *quid sidus triste minetur | Saturni.*

85–88. These couplets are so obscure as they stand in the MSS. as to make that order almost impossible. (1) 85, 86. Two constructions of this couplet are possible: (α) *quid moveant etc.* is dependent on *pretium fecere.* "They have made the question, as to what the constellations of the Fish occasion, a source of profit." The asyndeton

involved in *quid moveant* is somewhat harsh, but rendered easier by the change from the simple accusative to a dependent clause. (β) We may place a comma after *aqua* and make *quid moveant etc.* depend on *dicam*. Against this we may urge that the break in the metre involved by this punctuation is ugly, and that *Troia cades et Troica Roma resurges* is rendered most abrupt. Further—a more serious objection—it pledges us to the retention of 87, 88 in the place assigned to them in the MSS. But (2) 87, 88 are utterly meaningless in the mouth of the soothsayer. Troy has perished and Rome has risen from its ashes, and there is no conceivable point in making an astrologer, who is boasting of his powers of prophecy and of his unswerving honesty, assert that "Troy shall fall and Rome shall rise." What we require at this point is some proof that his assertions are true: that he can prophecy and that he will not pervert unpleasant truths for the sake of gold. This we get in *l.* 89, but not before. To sum up, 85, 86 may perhaps be retained on the assumption that *quid moveant* depends on *pretium fecere*, but 87, 88 cannot stand in their present position. The retention even of 85, 86 is exceedingly doubtful, and the suggestion of Housman that they should be placed after 108 is more than plausible.

85. MOVEANT NLF. "what they occasion." *moneant* DV. "what they forebode." Either reading is possible; *moveant* is, however, perhaps the least obvious and least likely therefore to be a corruption.

86. CAPRICORNUS. Cf. Hor. Od. II. 17, 19, *tyrannus | Hesperiae Capricornus undae.* Manil. IV. 791, *tu, Capricorne, regis quidquid sub sole cadente | est positum.*

89. Of ARRIA (or *Accia* DV) and her two sons nothing is known. They were clearly friends or relatives of the poet: the circumstances of the death of the Gallus mentioned here forbid our identifying him with the Gallus of I. 21.

93. EQUI O. No change is absolutely necessary, there being no impossibility in Lupercus having perished in defence of his horse, but the repetition *equi . . . equo* is awkward. Heinsius suggested *eques* for *equi*; the pentameter would then still imply that his anxiety for his horse was greater than his own, though *saucia ora* must refer to himself. Postgate conjectures *avi*, cf. the confusion between *equis* and *avis*, 11, 102. Either correction gives a slight improvement: neither is imperative.

97. DUO FUNERA MATRIS AVARAE. "two deaths to break your avaricious mother's heart." Cf. II. 31, 14, *funera Tantalidos. avarae*, greedy of the spoils they might win. Propertius regards avarice as the chief motive of warlike ambition, cf. III. 12, 5, *si fas est, omnes pariter pereatis avari | et quisquis fido praetulit arma toro.*

98. "That word of mine found true fulfilment, though would that it had not." FIDES may here be *either* (1) the assurance, or promise of what was to come, *or* (2) the fulfilment of the prediction; cf. Ov. F. I. 359, *verba fides sequitur.*

99. CINARAE, a Greek name; she was perhaps a courtesan. Hor. Od. IV. 1, 4.

101. "Let her make a vow to Juno that shall win the hearing of the goddess." *Iunonis* O depends on *votum*, lit. =that is Juno's due: cf. Verg. A. XI. 4, *vota deum . . . . solvebat.* Juno is identical with Lucina, cf. Cic. de Nat. Deor. II. 68, *apud nostros Iunonem Lucinam*

in pariendo invocant. FACITO VOTUM (Lachmann): *facite votum* O: *votum facite* S. The latter is possible, but Lachmann's correction gives a more plausible explanation of the corruption of O. IMPETRABILE. For the active use of *impetrabilis*, cf. Plaut. Most. V. 2, 40, *non potuit venire orator magis ad me impetrabilis quam tu.*

103–108. Oracles and auguries are of no avail for such prophecies as this: astrology alone can perform such wonders.

103. "The cave of Libyan Jupiter amid the sands." i.e. the oracular shrine of Jupiter Ammon. This lay in an oasis in the desert to the West of Egypt. Strabo XVII. 813 speaks of the oracle as fallen from its high estate; *καὶ τὸ ἐν Ἄμμωνι σχεδόν τι ἐκλέλειπται χρηστήριον.* Juvenal reverses the statement of Horus; cf. 6, 553, *quidquid | dixerit astrologus credent a fonte relatum | Hammonis.*

104. FIBRA. lit. a filament in the entrails, here used generally in the sense of "entrails." Horus alludes to the art of the *haruspex.* SIBI COMMISSOS . . . LOCUTA DEOS. "That tell of the will of heaven that is entrusted to them." Cf. Tib. I. 8, 3, *conscia fibra deorum,* II. 1, 26, *significet placidos nuntia fibra deos.*

106. MAGICIS . . . AQUIS. Probably Avernus, believed by some to have been the scene of the Homeric *νέκυια.* Cf. Strabo. V. 244; Cic. Tusc. I. 37, *inde in vicinia nostra Averni lacus "unde animae excitantur obscura umbra opertae ex ostio altae Acheruntis."*

107. VIA CAELI VERUSQUE . . . TRAMES. The zodiac cf. *l.* 82, note.

108. ZONIS QUINQUE. Cf. Verg. G. I. 233, *quinque tenent caelum zonae; quarum una corusco | semper sole rubens et torrida semper ab igni; | quam circum extremae dextra laevaque trahuntur | caerulcae glacie concretae atque imbribus atris; | has inter mediamque duae mortalibus aegris | munere concessae divom, et via secta per ambas | obliquus qua se signorum verteret ordo.*

109–118. He illustrates his point by the case of Calchas, the seer. He, against the will of heaven and in his blindness, enabled the Greek fleet to sail for Troy. This involved the sacrifice of Iphigenia, while the return voyage was yet more disastrous. Had the Greeks consulted an astrologer they would have been forewarned.

110. PIA SAXA. "kindly rocks." The rocks to which the cables were bound are credited with affection in holding them back from so many misfortunes.

113–116. Cf. III. 7, 39, note.

117–118. "Go to now, victorious son of Oileus, ravish thy prophetess and take her to thine arms, whom Minerva forbids thee tear from her robe to which she clings." Ajax, son of Oileus, ravished Cassandra in the temple of Pallas, though she clung to the statue of the goddess for protection. It was in punishment for this sacrilege that the Greeks met with disaster on their homeward voyage. Cf. Verg. A. I. 39, *Pallasne exurere classem | Argivom atque ipsos potuit submergere ponto, | unius ob noxam, et furias Aiacis Oilei.*

119. HACTENUS HISTORIAE. "So much for history. Now I will descend to your destinies: prepare to lend a patient ear to a fresh tale of woe."

121–126. See Introd. p. 2.

121. ANTIQUA. Cf. Plin. III. 112, *Umbrorum gens antiquissima Italiae existimatur.*

123. "Where misty Mevania sheds its dews on its hollow plain."

Cf. Sil. VI. 645, *atque ubi latis | proiecta in campis nebulas exhalat esinert | et sedet ingentem pascens Mevania taurum | dona Iovi.* QUA *S*: *quam O* ("which Mevania bedews on its hollow plain") is impossible, as it leaves the 3 lines which follow without any possible construction.

124. INTEPET, found only here and Stat. Th. II. 376, *qua Lernaea palus ambustaque sontibus alte | intepet hydra vadis.*

125. ASIS NLF: *axis* DV. We should probably read *Asis* on the assumption that this was the name of the hill on which *Asisium*, the birth-place of the poet, stood. Lachmann conjectured *Asisi*, but the probability is that the *A* is long. Ptolemy III. 1, 46, gives it as Ἀσίσιον. There is a clear reference to 65, 66, q.v. The soothsayer by a miraculous intuition quotes the poet's own words in that passage.

126. AB INGENIO. *ab* denotes cause, cf. I. 16, 14, note.

127–134. See Introd.

129. PERTICA. The measuring-rod used in measuring lands for distribution among *coloni*. Cf. Dirae, 45, *pertica qua nostros metata est impia agellos.*

132. LIBERA . . . TOGA. The *toga virilis*. Cf. III. 15, 3, note; Ov. F. III. 771, *restat ut inveniam quare toga libera detur | Lucifero pueris candide Bacche tuo . . . sive quod es Liber, vestis quoque libera per te | sumitur et vitae liberioris iter.* MATRIS ET ANTE DEOS, i.e. in the presence of the Lares of the household now ruled over by my mother, my father being dead. The *toga praetexta* and *aurea bulla* were dedicated to the Lares on being laid aside: cf. Pers. 5, 30, *cum primum pavido custos mihi purpura cessit | bullaque succinctis Laribus donata pependit.*

135. FALLAX OPUS. "a work full of guile." Erotic elegies are full of the tricks and deceits of lovers, used to gain their ends. Cf. Ov. Tr. II. 461, *multaque dat (Tibullus) talis furti praecepta, docetque | qua nuptae possint fallere ab arte veros: | invenies eadem blandi praecepta Properti. pellax* (Heinsius) is a tempting correction. It gives clearer sense and suits the immediate context (*scribat ut exemplo*, etc.) somewhat better.

HAEC TUA CASTRA: cf. II. 10, 19, *haec ego castra sequar*, note.

137. MILITIAM. Cf. I. 6, 9, *non ego sum laudi non natus idoneus armis; | hanc me militiam fata subire volunt.*

138. HOSTIS, i.e. a target for their shafts. Cf. II. 9, 40, *sanguis erit vobis maxima palma meus.*

139. "Whatever victories you shall win in the warfare of love, there is one girl that shall always baffle you." VICTRICES, sc. *palmas* = *victorias.*

140. TUAS PALMAS = *tuas victorias*, i.e. *te victorem.*

141. CONFIXUM O: *cum fixum* cod. Memmianus. The reading of O is quite satisfactory: the particle *si* is, as often, omitted in the protasis of the condition. "Though you shake out the hook that is firmly fixed in your chin, 'twill be of no avail; the rod shall still hold you fast with its sharp barb;" i.e. you may escape for a moment, but you will be hooked again. The metaphor is generally held to be drawn from the *uncus* of the *carnifex* by which the corpses of criminals were dragged from the place of execution: *ansa* will then be the pole to which the hook is attached: cf. Ov. Ibis. 166, *indeploratum proicivere caput, | carnificisque manu populo plaudente veheris, | infixusque tuis ossibus uncus erit.* But the metaphor is very harsh. Propertius is not a corpse, and if he were, could not shake loose the hook. No alternative

interpretation, however, seems possible. Hertzberg suggests that the metaphor is drawn from fishing; cf. Anth. Pal. XII. 241, *ἄγκιστρον πεπόηκας, ἔχεις ἰχθὺν ἐμὲ, τέκνον* (Dietrichs); but *ansa* is hardly a natural word for a fishing-rod, nor *rostrum* for the hook at the end of the line.

142. PREMAT O, "would press," a variation for the more regular future.

143. "She shall order whether you sleep or wake, and you shall only weep by her special instructions."

145. MILLE EXCUBIAE. "A thousand guards set to watch her": for the personal use of *excubiae*, cf. Tac. A. XIV. 44, *num excubias transiret.* SIGNATA LIMINA. Doors locked and sealed to prevent her exit; cf. II. 6, 37, *quos igitur tibi custodes, quae limina, ponam . . . nam nihil invitae tristis custodia prodest.*

146. "A chink in the door will suffice her if she is resolved to deceive you." For the rare personal use of the pass. part. of *persuadeo*, cf. Ov. A. A. III. 679, *iamdudum persuasus erit.*

147–149. "You need not fear death by shipwreck, battle or earthquake." Cf. II. 27, 12, *neque hic* (*amans*) *Boreae flabra neque arma timet*, III. 16, 11–18.

TREMEFACTA CAVO TELLUS DIDUCAT HIATUM O (*deducat* FLDV). "though earth tremble and gape with a chasm." *cavo* is somewhat redundant, but gives good sense: *cavom . . . hiatum* (Baehrens) is a simple change, but hardly necessary. [*cavo deducat hiatu* S adopted by Lachmann is impossible: "though the earth carry you down with yawning gulf" is too extravagant a statement even for Horus.]

150. If the warning "Beware of the ill-omened constellation of the Crab" is not intentionally mysterious and obscure, it can only mean "Beware of a woman born under that constellation." Those born under the Crab were supposed to be cunning and grasping in money matters: cf. Man. IV. 165, *ille* (*Cancer*) *tenax animi nullosque effusus in usus | attribuit varios quaestus artemque lucrorum.* For Cynthia's avarice, cf. II. 16; III. 13.

II

In this poem the god Vertumnus describes the various forms that he assumes, and gives the true derivation of his name, rejecting two derivations popularly given. He concludes by narrating how and why he came to Rome. Vertumnus probably personifies the changing seasons and products of the year. The name clearly means "the changing one" (*vertomenos*, cf. *alumnus*, *auctumnus*, *etc.*), and here he is made the god of change in all its forms. He seems, however, to be primarily associated with the seasons and the fruits of the earth, cf. the legend of his wooing of Pomona (Ov. Met. XIV. 623). He was further associated with the change and counterchange of commerce (cf. Ascon. Verr. II. p. 199, *Vortumnus autem deus vertendarum rerum*), though of this Propertius makes no mention. The poem was destined to form part of the *Αἴτια* or *fasti* projected by the poet. Here he gives the *causas Vertumni* just as he gives the *causas Iovis Feretri* in El. 10.

1. QUI S: *quid* O. *quid* is impossible: the story told by Vertumnus could in no way lessen the beholder's wonder.

2. SIGNA PATERNA. "The marks of the origin of the god Vertumnus." =*causas Vertumni.* Cf. 10, 1, *causas Feretri.* Housman objects that there is never a word concerning his "marks of origin," and would read *regna paterna.* But just as his accomplishments, narrated *ll.* 17-48, are *signa* of the origin of his name, the well-known historical events recorded 49–60 may perhaps be regarded as indications of how and whence he came to Rome. The language is somewhat loose, but the change to *regna paterna*, though a distinct improvement, cannot be regarded as certain.

3. TUSCUS EGO, TUSCIS ORIOR, cf. 49 note. INTER PROELIA, cf. 51, note.

4. VOLSINIOS ς: *volsanios* LDV: *volsanos* F. Hertzberg accepts *Volsanos*, but there is no evidence for any such spelling of the name. As Postgate suggests, *volsanios* probably springs from *volscinios*, a not unnatural corruption arising from a confusion between *Volsinii* and the *Volsci. Volsinii* was a powerful town of Etruria. The name survives in the modern Bolsena.

5. HAEC MEA TURBA IUVAT NFL. "this throng that is ever about me delights me." *nec me* DV gives exactly the opposite sense to that required. The statue of Vertumnus stood in the *Vicus Tuscus* (cf. *l.* 50) leading from the *Velabrum* (*l.* 7) to the Forum Romanum (*l.* 6). *mea turba* is the everyday crowd of Rome.

7–20. He proceeds to give two popular derivations of his name only to reject them as false.

7. HAC, on this side, i.e. in the Velabrum, for which see 9, 5 note.

8. Cf. Tib. II. 5, 33, *at qua Velabri regio patet ire, solebat | exiguus pulsa per vada linter aqua.*

9. SUIS ALUMNIS. "his nurslings," i.e. the early inhabitants of Rome. *tantum concessit*, "made such concession," i.e. by ceasing to flood the *Velabrum.*

10. VERTUMNUS O. Paley reads *Vertamnus* here and *Vertanni* (12) in order to show more clearly the etymology of the name. But this is sufficiently done by *verso ab amne* here and *vertentis anni* (11). Ovid adopts this derivation: cf. F. VI. 409, *nondum conveniens diversis iste figuris | nomen ab averso ceperat amne deus.*

11. "Or else becaue I receive the first-fruits of the year as it runs its round." Cf. Hirt. ap. Cic. Phil. XIII. 10, 22, *intra finem anni vertentis*, "the current year" (Postgate). PRAECEPIMUS. perf. of repeated action. *praecerpimus* (Fea) is a neat but hardly necessary correction.

12. "For this reason also (*rursus*) you deem that the offering is due to me as Vertumnus." CREDIS ID (Postgate): *credidit* O. *credis id* explains the corruption *credidit* slightly better than *creditis* (Merkel), though in defence of the latter we may compare 1*a*, 141, where *discusseris* ς is a certain correction of *discusserit* O. Further, the singular suits the context better than the plural; cf. *mirare* and *accipe*, *ll.* 1, 2.

RURSUS. "On the other hand." cf. II. 27, 7, *rursus et objectum fles tu caput esse tumultu.*

13–16. He gives examples of the first-fruits which he receives.

13. VARIAT. "That changes colour with darkening cluster." Cf. Colum. XII. 50, 9, *cum primum baccae variare coeperint.* Hor. Od. II. 5, 10, *iam tibi lividos | distinguet autumnus racemos | purpureo varius colore.*

14. COMA SPICEA. "the spiky ear of corn." For COMA=*arista*,

cf. Ov. F. III. 854, *sustulerat nullas, ut solet, herba comas.* LACTENTI FRUGE, cf. Verg. G. I. 314, *spicea iam campis cum messis inhorruit et cum | frumenta in viridi stipula lactentia turgent.*

15. HIC. "Before my image."

18. Cf. Verg. G. II. 34, *mutatamque insita mala | ferre pirum.*

19. VACES DV: *voces* FL: *noces* N. "Lying rumour be silent." *noces* is nonsense: the false derivation of his name could do a god no harm: in *voces* FL we may have a trace of the original spelling of the word: cf. *vocivus=vacuus*, Plaut. Bacch. I. 2, 46, etc. "*vacare* first appears in inscriptions of Domitian's time." Housman, *Journ. Phil.* XXI. p. 192. This would amply account for the reading of N. INDEX, "proof," "sign." Cf. *signa paterna, l.* 2.

21. Cf. Ov. l.c. on *l.* 10.

23. Cois. Cf. I. 2. 2. NON DURA, "graceful." Cf. Ov. A. II. 4, 23, *molliter incedit? motu capit? altera dura est* (Postgate).

24. TOGA. The *toga* was not worn by women, except courtesans.

25–40. Ovid closely imitates this passage in his description of Vertumnus, M. XIV. 643.

25. Cf. Ov. M. XIV. 645, *tempora saepe gerens faeno religata recenti | desectum poterat gramen versasse videri.*

27. Cf. Ov. M. XIV. 651, *miles erat gladio.*

28. Cf. Ov. M. XIV. 643, *o quotiens habitu duri messoris aristas | corbe tulit verique fuit messoris imago.* CORBIS AT IMPOSITO. This I hold to be the true reading. *corbis ab imposito* DV, *corbis in imposito* N, om. FL. *corbis in imposito pondere* is almost universally read, but no satisfactory explanation has been given of this extraordinary use of *in*. Postgate (Select Elegies) regards it as an expansion of the use of *in* used to indicate envelopment in clothing. In support of this he quotes Verg. A. V. 37, *horridus in iaculis et pelle Libystidos ursae.* There, however, the bold phrase *in iaculis* is only rendered possible by being coupled with *pelle.* Here *in* is probably due simply to an accidental repetition of the first syllable of *imposito.* Two corrections are possible: we may (1) regard *ab* DV as a corruption of *at*, or (2) with Postgate (Corp. Poet. Lat.) follow FL in omitting the preposition and read *imposito corbis.* I slightly prefer the first alternative. Tr. "but when the heavy basket was placed upon my back I was a reaper."

29. AD LITES, i.e. when I have to do with lawsuits.

31. MITRA. Cf. III. 17, 30, *cinget Bassaricas Lydia mitra comas.* For the whole couplet cf. Ov. Her. 15, 23, *sume fidem et pharetram, fies manifestus Apollo: | accedant capiti cornua, Bacchus eris.*

33. HARUNDINE SUMPTA. Cf. *calamus*, III. 13, 46, note. Ovid uses the same phrase of Vertumnus as a fisherman, M. 651, *piscator harundine sumpta.*

34. FAUTOR (Rossberg): *favor* N: *faunor* FL: *faunus* DV. *fautor* is a certain correction. *favor* N can hardly be a corruption of *faunus*, while the latter might easily be a conjectural emendation of *faunor* FL. Moreover with the reading *Faunus*, the construction of *plumoso aucupio* is very difficult: it must be *either* abl. of quality with epithet *or* dative after *sum.* The first is exceedingly awkward, the second involves a very rare use of the dative which may, however, be paralleled by Plaut. Stich. 718, *nulli rei erimus postea*, "we shall be good for nothing afterwards." Reading *fautor* the allusion will still be to Faunus or Pan: cf. III. 13, 43, *si forte meo tramite quaeris avem, . . .*

me Pana tibi comitem de rupe vocato. PLUMOSO AUCUPIO, "pursuit of feathered fowl" (Postgate).

35. EST SPECIES AURIGAE. "take the guise of a charioteer."

36. "Who transfers his nimble weight from horse to horse," i.e. an acrobat. Cf. Man. V. 85, *nec non alterno desultor sidere dorso | quadrupedum et stabilis poterit defigere plantas | perque volabit equos ludens per terga volantum.*

37. CALAMO. Cf. Ov. l.c. *piscator harundine sumpta.*

38. "A spruce pedlar with ungirt tunic." DEMISSIS IN TUNICIS = *discinctus*, cf. Ov. A. A. I. 421, *institor ad dominam ueniet discinctus emacem.* He has no need for hurry, but moves at his leisure from house to house: he does not gird up his loins as an active man would do.

39. PASTOR ME (Ayrmann): *pastorem* O: CURVARE ϛ: *curare* O "I can stoop like a shepherd o'er his crook." The reading of O is impossible. Hertzberg would interpret *pastorem curare = pastorem agere.* But the phrase could only mean "to care for a shepherd." *censorem implere* (Vell. Pat. II. 96), and *ut praestem Pyladen* (Mart. VI. 11, 9) quoted by Hertzberg and Rothstein are on a totally different footing. *pastorem curvare* ϛ = "to stoop like a shepherd," is almost equally harsh, though it might be supported by Hor. S. I. 5, 63, *saltare Cyclopa.* Ayrmann's conjecture gives good sense and involves but the slightest change. *pastor ovem ad baculum curare* (Huleatt) is even closer to the MSS., but *ovem curare ad baculum* ("to tend the sheep leaning on his staff") is a harsh phrase. We should rather require the ablative *baculo.*

40. "I too could bring roses in baskets through the midst of the dust of summer." This is the simplest interpretation. Some take MEDIO PULVERE = *media harena.* Rothstein quotes Iuv. 10, 36, *praetorem . . . medii sublimem pulvere circi.* Ov. M. VII. 542, *acer equus quondam magnaeque in pulvere famae:* and for roses in the theatre, Lucian. Asin. 54 (the scene is the theatre) *ἐν τούτῳ δέ τινος ἄνθη φέροντος παροδεύοντος ἐν τοῖς ἄλλοις ἄνθεσιν ὁρῶ καὶ ῥ'δων χλωρῶν φύλλα.* The latter gives a more vivid picture, but the interpretation puts a strain on *medio pulvere.* Wherever *pulvis = harena* its meaning is helped out by the context. Here there is nothing definitely to indicate the *harena.*

41–46. "Vegetables from the garden may be seen in my hands, and the flowers of the field upon my brow." These lines are with some plausibility placed by Schrader after *l.* 18. In that position the lines will be a continuation of the list of firstfruits offered to Vertumnus. The transposition is very tempting; but the lines yield very fair sense in their traditional position. They describe various appearances of the god: sometimes he will be carrying vegetables as a market gardener, sometimes passing through the fields with wild flowers bound about his brow.

42. PROBATA. "choice."

43. CAERULEUS. Cf. Copa. 22, *est iunco pendens caeruleus cucumis.* VENTRE. Cf. Verg. G. IV. 122, *cresceret in ventrem cucumis.*

44. ME NOTAT. "marks me out," "stamps me as Vertumnus."

46. ANTE used adverbially with *fronti meae = ante meam frontem.* Cf. Tib. I. 1, 14, *et quodcunque mihi pomum novus educat hortus, | libatum agricolae ponitur ante deo.*

48. AB EVENTU. "from this occurrence," sc. *quod vertebar*, etc. PATRIA LINGUA. "the national tongue." He speaks of his adopted not his native country.

49. PRAEMIA. Rome incorporated her Tuscan allies in her own body politic under the name of *Luceres*, cf. 1, 31 note. Comparison of this passage with *l.* 4 shows that Vertumnus means that he came to Rome with the Etruscans under *Lucumo*. For a different version cf. 50, note.

50. Varro asserts that the Vicus Tuscus derives its name from *another* band of Etruscans under Caeles Vivenna, cf. L. L. 5. 46.

51. LYCOMEDIUS. The Etruscans under Lucumo (see 1, 29, note) were styled *Lycomedi*. Cf. Fest. (Paul.) 120.

57. TE QUI . . . MOROR. "I will not keep you that hurry to answer to your bail." He addresses some imaginary passer-by, whom he assumes to be hurrying to the law courts.

58. CRETA O. The chalk line marking the winning post on the race course. Cf. Sen. Ep. 108, 32, *hanc, quam nunc in circo cretam vocamus, calcem antiqui dicebant.* Plin. VIII. 160, *peracto legitimo cursu ad cretam steterunt.* SPATIIS . . . MEIS. "the course I run." Cf. Lucr. VI. 92, *tu mihi supremae praescripta ad candida calcis | currenti spatium praemonstra.* For the whole line cf. Ov. Am. III. 15, 2, *raditur hic elegis ultima meta meis*, whence perhaps the needless correction *meta* ⌐.

59. Cf. Hor. S. I. 8, 1, *olim truncus eram ficulnus, inutile lignum.* PROPERANTI FALCE DOLATUS. "rough hewn with hurried sickle." He was made by a rustic who hacked out the rough figure with a sickle or bill-hook.

61. MAMURIUS VETURIUS was a mythical worker in bronze of the reign of Numa. He made the eleven sacred *ancilia* after the model of that which fell from heaven. Cf. Ov. F. III. 383, *Mamurius, morum fabraene exactior artis | difficile est illud dicere, clausit opus.* CAELATOR, lit. = engraver. The statue was roughly cast (cf. *fundere*, *l.* 63) and finished off with the chisel.

62. "May the rude Oscan earth (sc. where you lie buried) ne'er bruise your artist hand." OSCA. There can be little doubt that Postgate is right in taking *Osca* = "barbarous," "rude." The Osci or Opici were a primitive people of Central Italy: for this use cf. Iuv. 3, 207, *Opici mures*: Cat. ap. Plin. XXIX. 7, *nos quoque dictitant* (*Graeci*) *barbaros et spurcius nos quam alios opicos appellatione foedant.* We thus get an excellent antithesis between *artifices* and *Osca*.

63. TAM DOCILES IN USUS. "to cast me to such flexible use," i.e. who could make me adaptable to so many forms.

III

This elegy is in the form of a letter from a Roman lady to her husband who is absent on the Parthian campaign of 20 B.C. The feigned names of Arethusa and Lycotas perhaps conceal the names of Aelia Galla and Postumus (cf. III. 12). There is no positive proof of this, but the circumstances of the two elegies are similar. Against this Hertzberg objects: (1) that there seems no reason for not using the real names; (2) pseudonyms employed by Roman writers are generally metrically convertible with the real names (cf. Bentley, ad. Hor. Od. II. 12, 13), as for instance, Cynthia with her true name Hostia. To these objections we might add (3) that in III. 12 there is no hint of Postumus having been continually absent at the wars (cf. 7–10). The

objections are not conclusive. (1) is weak: in any case the use of a pseudonym would be a poetic affectation. (2) We cannot be sure that the rule laid down is invariable. (3) has the weakness of all arguments from a writer's silence. The problem must remain unsolved. The poem has a marked resemblance to the Heroides of Ovid.

2. This line forms a commentary on *suo* (*l.* 1): "If I can call *you*, who are so often absent, *mine*."

3. Cf. Or. Her. 3, 3, *quascunque aspicies, lacrimae fecere lituras.* Tr. I. 1, 13; III. 1, 15.

6. IAM MORIENTIS. Cf. Or. Her. 11, 1, *siqua tamen caecis errabunt scripta lituris, | oblitus a dominae caede libellus erit.*

7–10. Arethusa outlines the various campaigns of Lycotas. But we can make no certain inferences from the names mentioned: but they seem to point to his having served, in addition to his present campaign, in Moesia (*Neuricus hostis hibernique Getae*), in Gaul (*pictoque Britannia curru*), and perhaps on the Arabian expedition (*decolor Indus*). But Propertius probably indulges in the usual licence of Augustan poets in geographical references.

7. ITERATOS BACTRA PER ORTUS DVFL (N om. *Bactra per ortus*) must mean "in the twice-visited East." Paley is wrong in suggesting that it refers to the sending of troops for the "second Parthian expedition to revenge the death of Crassus." *iteratos* must = *iteratos a Lycota.* He had been to the East on some previous expedition referred to in *l.* 10. For this use of *iterare* cf. Hor. Od. I. 7, 32, *cras ingens iterabimus aequor.* BACTRA, the capital of Bactria, a province of the Parthian empire, cf. III. 1, 16, note. Lycotas clearly is serving in the great Parthian expedition of 20 B.C.: *ll.* 35, 36, 63, all clearly point to this conclusion.

8. NEURICUS (Jacob): *hericus* NFLV: *hernicus* D. The *Neuri* were a people of the *Getae* dwelling near the Danube's mouth. MUNITO . . . EQUO. The Scythian peoples, like the Parthians, made use of heavy-armed cavalry, cf. Tac. Hist. I. 79 (cf. also *cataphractus*, III. 12, 12, note). Beroaldus conjectured *Sericus.* But Rome never came directly into contact with the Seres, and their name is associated with Eastern luxury rather than with heavy-armed cavalry. To what expedition Propertius refers is uncertain. The last big campaign in Moesia was that of Crassus 29 and 28 B.C., but Arethusa probably means no more than that her husband had served with the forces (probably drawn from the Illyrian legions) employed to control the wild tribes of Moesia, which was not yet definitely organized as a province.

9. PICTOQUE BRITANNIA CURRU. There was, under the Empire, no expedition against Britain till the principate of Claudius. Consequently we must suppose here *either* that we have an exaggerated reference to service in Gallia Belgica, *or* that Lycotas may have taken part in some Roman embassy to one of the princes of Britain.

10. TUNSUS (Housman): *ustus* O: DECOLOR (Passerat): *discolor* O. The only possible interpretation of O is to take *discolor* with *ustus* and *Eoa aqua* as a locative ablative ("The Indian burned to a different hue than ours, that dwells by the Eastern wave"). But (1) it would be hard to parallel such a phrase as *ustus discolor*; (2) elsewhere *discolor* used absolutely = "parti-coloured." *decolor* is a simple correction, and is supported by Ov. A. A. III. 130, *quas legit in viridi decolor Indus*

aqua. tunsus must be taken with *Eoa aqua.* Tr. "the swarthy Indian washed by the Eastern wave."

INDUS = *Arabs.* Cf. Ov. F. III. 720, *et domitas gentes, turifer Inde, tuas.* The allusion is to the unsuccessful expedition of Aelius Gallus in 24. B.C. (cf. II. 10, Introd. note). This lends some support to the supposition that Lycotas is Postumus, the husband of Aelia Galla.

11. † ET PARCE AVIA NOCTES † N: *et pacatae mihi noctes* FL: *hae sunt pactae mihi noctes* DV. The MSS. are so far corrupted that no emendation can be regarded as certain. *pacta haec mihi praemia noctis* (Postgate) "Is this the promised reward for that bridal night," gives excellent sense. Slightly closer to the MSS. is Haupt's *et pactae in savia noctes,* "and the passionate nights you promised me, when, etc." Of the two emendations suggested I prefer Haupt's, but neither can be considered certain. *hae sunt pactae mihi noctes* DV will yield sense, but fails to account for the reading of N.

13. "The torch, whose light gave omen for the future as it was borne before me on my way to my husband's arms, drew its gloomy light from the scattered ashes of some funeral pyre." Cf. Ov. Her. 2. 117, *pronuba Tisiphone thalamis ululavit in illis | . . . suntque sepulcrali lumina mota face.* DEDUCTAE. The bride was led to her husband's house by three boys whose fathers and mothers were still alive. Two supported her, while the third preceded her with a torch.

14. LUMINA NIGRA. "ill-omened light." Cf. Ov. F. II. 561, *conde tuas, Hymenace, faces et ab ignibus atris | aufer: habent alias moesta sepulcra faces.* (Ovid is speaking of the festival of the *Feralia.*)

15. SUM SPARSA. The bride was sprinkled with pure water from a running stream. Cf. Fest. (Paul.), p. 87, *aqua aspergebatur nova nupta, sive ut casta puraque ad virum veniret, sive ut ignem atque aquam cum viro communicaret.* Serv. ad Verg. A. IV. 167, *aqua petita de puro fonte interest nuptiis.* Arethusa says: "It must have been water from the pool of Avernus that was used at my wedding." The water of Avernus was reputed to have magic efficacy. Cf. Hor. Epod. 5, 26, where Canidia sprinkles *Avernales aquas,* also Verg. A. IV. 512.

NON RECTA CAPILLIS VITTA DATA EST. (1) "The bridal chaplet was placed awry upon my head." This might be regarded as an evil omen. Or (2) "The bridal chaplet placed upon my brow was not rightly made." The exact nature of the bridal *vitta* is not known, but it may have required some special form of preparation. Indeed, it is possible, as Rothstein suggests that, *recta* may be a technical term, and that a *recta vitta* was prepared in the same way as a *recta tunica.* He cites Fest. p. 286, *regillis, tunicis albis, et reticulis luteis, utrisque rectis, textis sursum versum a stantibus pridie nuptiarum diem, virgines indutae cubitum ibant ominis causa.*

16. NON COMITANTE DEO. The god Hymenaeus was absent from the wedding: cf. Ov. M. VI. 428, *non pronuba Iuno, | non Hymenaeus adest, non illi Gratia lecto.*

17. PORTIS, the gates of the city; cf. 71, *armaque cum tulero portae votiva Capenae.* Hertzberg is perhaps right in supposing, that these *vota* (or promises of sacrifice on Lycotas' safe return) were suspended before the shrines of the Lares Viales. They are styled *noxia,* because to Arethusa's anxious mind it seems that they do more harm than good. The more she makes, the longer does he seem to stay away.

18. From QUARTA LACERNA Rothstein infers that this was his

fourth campaign. This is borne out by *ll.* 7–10. He has engaged in two Eastern campaigns, and has served in Moesia and in Gaul. Cf. Ov. F. II. 745, (Lucretia loq.) *mittenda est domino* (*nunc, nunc properate puellae*) | *quam primum nostra facta lacerna manu.*

19. VALLUM. A stake carried by the Roman soldier for the palisading of the camp. IMMERITA, that did not deserve *either* so cruel a fate, *or* to be put to such an evil use.

20. OSSA. There is no evidence in ancient writers for the use of bones for trumpets. But the first flute is said by Hyginus (fab. 165) to have been made *ex osse cervino :* cf. also Callim. Hymn. Dian. 244, *οὐ γάρ πω νέβρεια δι' ὀστέα τετρήναντο* | *ἔργον Ἀθηναίης ἐλάφῳ κακόν.*

21. OCNO. abl. of comparison. Ocnus was (cf. Paus. X. 29) an industrious man whose hard-won earnings were continually consumed by the extravagance of his wife. In Polygnotus' great picture of the underworld, he was represented as being punished for his folly and indifference by having eternally to twist a rope of straw, which an ass devoured continually at the further end, so that the work made no progress. "He twists the rope of Ocnus" became a proverbial description in Ionia of a hard-working man who through sheer folly failed to make any profit from his work. Here Arethusa's point is somewhat different: the inventor of warlike instruments has produced such endless trouble upon earth, that he deserves to be put to endless trouble in Hades. He is *obliquus* because he sits slantwise at his task and never notices how the ass hard by undoes his work. Propertius probably refers to his attitude in the picture described by Pausanias.

23. URIT. "galls." Cf. Hor. Ep. I. 13, 6, *si te forte meae gravis urit sarcina chartae.*

28. COLOR ISTE. The pallor accompanying the *macies voltus.*

31. Cf. Ov. Am. I. 2, 1, *esse quid hoc dicam, quod tam mihi dura videntur* | *strata, neque in lecto pallia nostra sedent.* She complains that the coverlet keeps slipping from the bed owing to her feverish tossings and complains that dawn comes all too slowly.

32. AUCTORES. "heralds," "harbingers." Cf. Ov. Am. II. 6, 34, *pluviae graculus auctor aquae.*

33. CASTRENSIA PENSA. The task of making the cloak mentioned above (18).

34. SUO (Rossberg): *suos* O. "And sew lengths of woollen cloth dyed in Tyrian purple only to meet the swords of thy foe." This is on the whole the simplest correction of the meaningless *gladios . . . suos.* If *suos* be retained, for *gladios* O we must read *radios* ς. The sense will then be "I work at purple woollen thread cut into lengths to suit the shuttle." But the change involved is greater and the sense is weak. *in gladios* is parallel to *castrensia.* She hints her fear that he may be wounded or slain by the swords of the enemy.

TYRIA. The cloak she is weaving is the *paludamentum* worn by the general and his staff. For this purple was a common though not invariable colour.

[Passerat claims to have found in his MSS. the reading *in clavos.* This, with Rossberg's *suo* gives admirable sense: "I sew lengths of purple wool to form the *clavus,* or stripe of his cloak:" i.e. the *latus clavus* of the knight or the *angustus clavus* of the senator. But nothing is known as to Passerat's MSS. They seem for the most part no longer to exist, and it has been doubted whether they ever existed. *gladios* gives sense too good to be rejected.]

35, 36. Broekhuyzen transposes these lines with 37, 38: making *disco* follow *ediscere*. The change makes the sense slightly smoother, but the MSS. present no impossibility.

35. ARAXES. Cf. III. 12, 8, note.

36. The Parthians were celebrated for their cavalry and their continual use of horses (cf. Iustin. XLI. 3, 4, *equis omni tempore vectantur illis bella, illis convivia, illis publica ac privata officia obeunt*). Owing to the wide stretches of waterless desert the horse of the East has to go far without drinking, and is remarkable for its powers of enduring thirst.

37. PICTOS . . . MUNDOS. A bold plural conveying the idea of the vastness of the lands over which her eyes must range. Cf. Varr. R.R. I. 2, 1, *spectantes in pariete pictam Italiam*. TABULA, a map: cf. the similar use of *πίναξ*, Herod. V. 49.

38. EDUCTI . . . DAI (Ellis). "And what is the position of the far-northern Daan." The Dahae (or Dai, cf. Herod. I. 125) were a Scythian people living in the far North, *super Scythas Scytharumque deserta* (Mela. I. 2, 3): cf. also Verg. A. VIII. 728. Mela III. 5, 42. They are here styled *educti*, "elevated," because they dwell in the northern heights of Scythia. Prof. Ellis quotes Verg. G. I. 240, *mundus ut ad Scythiam Rhipaeasque arduus arces | consurgit*. (*Dahae* (Hoeufft) is the ordinary spelling of the name, but *Dai* may be supported by Herod., l.c. and is closer to the MSS.)

haec doctis. p. dei O is impossible. It is interpreted "how this world of ours has been arranged in its parts by the wise creator." But *haec positura dei* is not a natural phrase for the arrangement of this world by the deity, and *doctus* is a most inappropriate epithet for the creator.

39. AB AESTU. *ab* denotes cause, cf. I. 16, 14, note.

42. "Swears, though she knows she lies, that 'tis but the winter season that delays you." This seems to be a unique instance of *peiero*, followed by acc. and inf.

43. HIPPOLYTE, queen of the Amazons, was conquered by Theseus, and became his wife. Arethusa pictures her as going to the wars at Theseus' side. Cf. Stat. Theb. XII. 635, *isset et Arctoas Cadmea ad moenia ducens | Hippolyte turmas: retinet iam certa tumentis | spes uteri coniunxque rogat dimittere curas | Martis et emeritas thalamo sacrare pharetras.*

45. SARCINA FIDA. "Perchance a burden, but thy loyal wife."

48. ACRIUS (Postgate): *Africus* O. The latter must be wrong, for the S. W. wind is hardly the natural wind to freeze the deep rivers of Scythia: *acrius* is the simplest correction. PATER = *Iuppiter* Cf. Verg. G. I. 328, *ipse pater media nimborum in nocte corusca | fulmina molitur dextra.*

Of other conjectures, though many give good sense, only the following in any way account for the corruption *Africus*. (1) *caelicus* (Housman), a rare word = *caelestis*, cf. Stat. S. II. 3., 14. (2) *astricto* (Rothstein), cf. Ov. Tr. II. 196, *et maris astricto quae coit unda gelu*. (3) *Arcticus* (Ellis). But none of these conjectures is as close as *acrius*.

49. "Love is ever a mighty power, but mightier far where the beloved is one's lawful husband."

50. Cf. III. 16, 16, *ipse Amor accensas praecutit ante faces*. Ov. Am. I. 1, 7, *quid si praeripiat flavae Venus arma Minervae, | ventilet accensae flava Minerva faces.*

51, 52. NUNC (Housman): *te* N: *tibi* FLDV: MEAS N: *tuas* FLDV. "For to what purpose now should robes of purple shine for me or clear crystal adorn my fingers?" *nunc*=now that you are away. *te* N is meaningless, as is *tuas* in the pentameter. If, with the majority of editors, we accept *tibi* and *meas*, the line may be interpreted in two ways. (1) With Hertzberg we may place the question at *quo*. The sense will then be: "What profits it me? For you alone let my purple raiment shine, etc!" But *nam mihi quo?* is hardly possible. It cannot mean "What profits it me to be richly dressed?" Such an ellipse is impossible. And if with Rothstein we translate it, "Whither shall I betake me?" "What shall I do?" the remainder of the couplet is wholly devoid of point. (2) Placing the question after *manus*, we may translate: "What profits it me that you are dressed in purple and that I wear gems of crystal?" This is not perhaps actually nonsense, but the sense is unnatural and grotesque and does not suit the context. The sense we require is "everything seems dull and lustreless to me now that you are away." Housman's is a certain emendation. He points out that *nunc* is not seldom confused with *tunc*, and *tunc* is abbreviated *tc*. Thus *te* N would originate and lead to the *prima facie* plausible correction *tibi*. He further cites Ov. Her. 13, 37, *scilicet ipsa geram saturatas murice lanas | bella sub Iliacis moenibus ille gerat.*

52. CRYSTALLUS AQUOSA. The verb *ornet* points to the crystal being set in a ring rather than the crystal ball of II. 24, 12. The epithet *aquosa* may mean: (1) "clear as water," or (2) may refer to the view that crystal was formed by the congealing of water: cf. Sen. Q. N. III. 25, 12, *aqua enim caelestis minimum in se terreni habens cum induruit, longioris frigoris pertinacia spissatur magis ac magis, donec omni aere excluso in se toto compressa est et umor qui fuerat, lapis effectus est.*

53. "And the closed shrine of the Lares is opened at long intervals on the Kalends and scarce even then by but one serving maid, whose task it is." Offerings were made to the Lares on feast-days, the Kalends, Ides and Nones, cf. Cato. R. R. 143. This ceremony would naturally be attended by the whole *familia*. Now it is attended by one servant only, and it is upon the Kalends only at most that the offering is made. It is a sign of the neglect and desolation fallen upon the house in the absence of its master. RARIS KALENDIS. Cf. Mart. IV. 66, 3, *idibus et raris togula est excussa kalendis.* APERIT. Cf. the description of the shrine of the Lares, Petr. 29, *praeterea grande armarium in angulo vidi, in cuius aedicula erant Lares argentei positi.*

55. CRAUGIDOS (Buecheler): *Graucidos* NL: *Grancidos* FLV. As corrections of the MSS we have to choose between *Craugidos* and *Glaucidos* (Scaliger). Either is possible, but the former is a more appropriate name for a dog. Xen. Cyn. 7, 5, mentions Κραυγή as the name of a hound. VOX EST MIHI GRATA, sc. as opposed to the dreary silence of the house, cf. *l.* 53.

56. "She alone occupies your place in my bed." The dog slept on its mistress' bed. Cf. Mart. I. 110. TUI PARTEM=*tuam partem* ("partem quam capere debebas," Paley).

57. COMPITA. The shrines of the *Lares Compitales* placed at cross-roads. Cf. Ov. F. II. 615, *fitque gravis (Lara) geminosque parit, qui compita servant | et vigilant nostra semper in urbe Lares.*

VERBENIS. Cf. Hor. Od. IV. 11, 6, *ara castis vincta verbenis.* Serv.

Verg. A. XII. 102, *verbena proprie herba sacra, sumpta de loco sacro Capitolii . . . abusive tamen iam verbenas vocamus omnes frondes sacratas, ut est laurus, oliva vel myrtus.*

58. HERBA SABINA. There were two kinds of herb sabine, one resembling the cypress in leaf, the other the *amaracus* or marjoram: cf. Plin. XXIV. 102. It was used like incense, cf. Culex, 404, *herbaque turis opes priscis imitata Sabina.* Ov. F. I. 343, *ara dabat fumos herbis contenta Sabinis | et non exiguo laurus adusta sono.* CREPAT, "crackles."

59. NOCTUA. Cf. Verg. A. IV. 462, where the owl's cry forbodes the death of Dido, *solaque culminibus ferali carmine bubo | saepe queri et longas in fletum ducere voces.*

60. The sputtering of a lamp was a good omen, and foretold a new arrival, cf. Anth. Pal. VI. 333, ἤδη, φίλτατε λύχνε, τρὶς ἔπταρες· ἢ ταχα τερπνὴν | εἰς θαλάμους ἥξειν Ἀντιγόνην προλέγεις. Ov. Her. 19, 151, *sternuit et lumen (ponto nam scribimus illo) | sternuit et nobis prospera signa dedit: | ecce merum nutrix faustos instillat in ignes, | "crasque crimus plures," inquit et ipsa bibit.* The wine seems to have been dropped on the flame to ratify the omen. PARCA LUCERNA, "the lamp as it burns low." *parca*=grudging its oil.

61. Sacrifice is immediately made to avert the evil or to confirm the good omen. HORNIS AGNIS, "this year's lambs."

62. POPAE. The duty of the *popa* was to fell the victim with a hammer. The *cultrarius* then cut its throat. SUCCINCTI. They wore an apron known as *limus*, cf. Serv. ad Aen. XII. 120. Paley interprets *succincti* as meaning "girt high," the apron being tucked up when they set to work. But their duties would hardly necessitate this: acc. to Serv. l.c. the *limus* reached from the waist to the feet. The force of the compound *sub* is perhaps rather "girt *beneath*," i.e. from the waist down; *succinctus* is in any case the regular epithet for the *popa*, cf. Suet. Cal. 32, *succinctus poparum habitu.*

CALENT AD NOVA LUCRA. "Busy themselves to win fresh profit." The *popae* seem to have been proverbially greedy. Cf. Pers. VI. 74, *illi tremat omento popa venter.*

63. ASCENSIS GLORIA BACTRIS. "Glory derived from the scaling of the walls of Bactra." Cf. I. 4, 13, *multis decus artibus.* The phrase *ascensis . . . Bactris* is curious, but not impossible: *accensis* (cod. Brixiensis) is a tempting correction. BACTRA. Cf. III. 1, 16, note.

64. CARBASA LINA. "raiment of fine linen." *carbasa* must be regarded as an adjective=*carbasea* (cf. II. 31, 4, *femina turba senis*), but it is ἅπ. λεγ. The East was famed for its linen. Rothstein quotes, Curt. VIII. 9, 14, *terra* (sc. *India*) *lini ferax, inde plerisque sunt vestes . . . corpora usque pedes carbaso velant . . . cum rex semet in publico conspici patitur, turibula argentea ministri ferunt totumque iter, per quod ferri destinavit, odoribus complent* (cf. *odorato duci*).

66. Cf. III. 9, 54.

67. SIC. sc. *ut lecti nostri foedera incorrupta conservas.*

68. PURA HASTA. A spear shaft without a head was given as a reward for distinguished military service; more especially for saving in battle the life of a fellow citizen; cf. Tac. Ann. III. 21. Verg. A. VI. 760, *hic iuvenis pura qui nititur hasta.*

71. PORTAE CAPENAE. The Via Appia enters Rome through the Porta Capena. The soldier returning from the East would in all probability

come by Brundisium, proceeding thence to Rome by the Via Appia. It is therefore at Porta Capena, or perhaps in the temple of Mars, just outside (cf. Ov. F. VI. 191), that Arethusa appropriately dedicates her husband's armour.

72. Cf. II. 28, 44, *scribam ego*, PER MAGNUM EST SALVA PUELLA IOVEM.

IV

This elegy gives the legend of the love and death of the Vesta Tarpeia. Seized with a passion for Titus Tatius, king of the Sabines, who were then besieging Rome, she betrayed the Capitol to him, and received not love but death as the reward of her treachery.

The introduction of a love-affair into the story is peculiar to Propertius. Livy I. 11, makes her promise to betray the city if they would give her that "which they carried on their left arms," thereby meaning their bracelets of gold. Tatius rewarded her treachery by throwing not only his bracelet, but also his shield upon her, and, his example being followed by the rest of the army, she perished miserably. Niebuhr perhaps rightly asserts that "the fiction of Propertius seems to be a transfer warranted by no tradition from the history of the Megarian Scylla" (cf. 39, and III. 19, 21, note).

1, 2. NEMUS . . . SEPULCRUM. The Capitol was originally known as the *mons Tarpeius*. Cf. Varro. L. L. 5, 41, *hic mons ante Tarpeius dictus a virgine Vestali Tarpeia, quae ibi ab Sabinis necata armis et sepulta, cuius nominis monumentum relictum, quod etiamnunc eius rupes Tarpeium appellatur saxum* (cf. III. 11, 45).

NEMUS. Cf. Verg. A. VIII. 347, *hinc ad Tarpeiam sedem et Capitolia ducit | aurea nunc, olim silvestribus horrida dumis*. The depression between the two peaks of the Capitoline was known as *inter duos lucos*, Liv. I. 8. Dionys. II. p. 88, *μεθόριον δύοιν δρυμῶν*.

ANTIQUI LIMINA CAPTA IOVIS. The temple of Capitoline Jupiter, cf. 1, 7, *Tarpeiusque pater nuda de rupe tonabat*.

Other traditions assert that the Capitoline Hill did not form part of Rome at this time, but was added to the city by Titus Tatius. Cf. Tac. A. XII. 24.

3–14. These lines in the order given by the MSS. present serious difficulties. (1) If Tatius fortified the spring mentioned in *l.* 14, how did Tarpeia succeed in drawing water from it for the temple service? (2) *bellicus ex illo fonte bibebat equus* is followed very awkwardly by *hinc Tarpeia deae fontem libavit*. In any case the repetition of *fons* is unpleasing, while in point of sense the two lines go ill together. The first difficulty may perhaps be met by the supposition, that only the open side of the spring was palisaded, the side next the abrupt face of the hill being considered inaccessible. The path by which Tarpeia approached it was secret, difficult and overgrown with brushwood (cf. 28). We know, moreover, that the springs she used were *extra moenia* (Liv. I. 11). The second difficulty can only be met by the supposition, that it is due to *very* careless writing on the part of the poet.

Neither of these explanations is very satisfactory. The true solution of the problem is, I believe, indicated by Baehrens, who transposes 3–6 and 7–14. *hunc fontem* and *ex illo fonte* will then be meaningless. For the first we must read *hunc montem* (Heinsius), for the latter, though it is retained by Baehrens, *exili* (Postgate). The sense is then

excellent: *l.* 7 will refer to the investment of the *mons Capitolinus*, *l.* 14 will merely indicate that the *forum* was open field, with rivulets where the Sabines watered their horses: the *fons exilis* will then have no connexion with the spring used by Tarpeia. The cause of the original corruption lay perhaps in the desire to connect *nemus* (1) with *lucus* (3) and *exili fonte* (14) with *fontem* (15). (Postgate gives a more complicated re-arrangement. According to him the lines run 1, 2: 9, 10: 13, 14: 7, 8: 11, 12: 3–6; and in *l.* 7 he reads *huic frontem* referring to the *exilis fons* of *l.* 14. The sense is good, but no better than that given by the simpler re-arrangement of Baehrens.)

8. "And girds the camp securely with a circling mound." FIDA is proleptic. For *fidus* used of things, cf. Tac. A. XV. 15, *pons validus et fidus.*

9. "What was Rome in those days when the Sabine trumpeter made the neighbouring cliffs of (Capitoline) Jupiter tremble before his long-drawn blast?" CURETIS, an adj. formed from *Cures* the chief town of the Sabines (cf. 9, 74) = *Quiritis*, an old form quoted by Priscian 633, *Quiritis pro Quiris et Caeritis vel Caeretis pro Caeres, qui tamen nominativi nunc in usu non sunt. Curetis* is ἅπ. λεγ. but analogy is to be found in the form *Caeretis*. The Sabines were originally styled *Quiritis*, the name being transferred to the Romans on their amalgamation with the Sabines. Cf. Col. praef. 19, *veteres illi Sabini Quirites.* Propertius follows the theory that derived the word from *Cures.* For the various derivations assigned to the word in antiquity cf. Ov. F. II. 475–480.

12. STABANT. For the change of mood, cf. II. 16, 29.

13. CURIA, the oldest of the senate houses of Rome, the *Curia Hostilia*, built by Tullus Hostilius in the forum below the N.E. face of the Capitol.

SAEPTA. "Hedged in by buildings."

14. Vide supra, 3–14, note. This spring may perhaps be identified with the Mamertine Prison or *Tullianum*, originally in all probability a well. (Cf. R. Burn. Journ. Phil. V. 4.)

3. ANTRO, not a cave, but a rocky hollow. Cf. 9, 33, *luci sacro qui luditis antro.*

4. OBSTREPIT. "makes answer to." Cf. I. 16. 46, *matutinis obstrepit alitibus*, where, however, *obstrepere* has a different shade of meaning. For its use to express musical sound, cf. II. 20, 5, *volucris . . . Attica Cecropiis obstrepit in foliis.*

15. DEAE. "for the goddess." Cf. Liv. I. 11, *aquam forte ea tum sacris extra moenia petitum ierat*; also Plut. Num. 13, where he speaks of the *fons Egeria* near the *porta Capena*, which was also used by the Vestals, sc. ὕδωρ ἱερὸν ἀπέδειξε ταῖς Ἑστιάσι παρθένοις, ὅπως λαμβάνουσαι καθ' ἡμέραν ἀγνίζωσι καὶ ῥαίνωσι τὸ ἀνάκτορον.

16. FICTILIS URNA. Only earthenware vessels were used in the worship of Vesta. Cf. Pers. II. 59, *aurum vasa Numae Saturniaque impulit aera | Vestalesque urnas et Tuscum fictile mutat.* Ov. F. III. 14 (of the Vestal Rhea Sylvia), *ponitur e summa fictilis urna coma.*

17, 18. "Ah! could one death alone suffice for doom of that accursed maid, that had the heart to betray thy sacred fire?" i.e. she deserved a worse fate than that which she was destined to suffer: the lawful doom of a Vestal that broke her vows was to be buried alive, a death so awful as to be the equivalent of many deaths. Cf. Hor. Od. III. 27, 37, *levis una mors est | Virginum culpae.* The couplet comes rather

awkwardly at this point, but admits of defence. It comes parenthetically as a hint of the awful crime upon which Tarpeia was about to embark, and serves as a sort of preface to the description of her falling in love with Tatius. The poem is, however, distinctly improved if with Broekhuyzen we place this couplet after *l.* 92. But this change is not absolutely imperative and the order of the MSS. may perhaps be retained.

20. FLAVAS IUBAS may mean *either* "the helmet-plumes of his companions," *or* "the mane of his horse." The former gives alike the more striking and the more natural picture.

21, 22. Tarpeia made false excuses for visiting the sacred well, that she might get a sight of Tatius. Oft she pleaded as an excuse that the moon's face boded ill—yet the moon was guiltless—and that she must bathe her locks in the running stream. Cf. Tib. I. 3, 17, *aut ego sum causatus aves aut omina dira.* By the *omina lunae* are probably meant supposed signs of an approaching eclipse: for the fear inspired by eclipses cf. I. 1, 19; Tac. A. I. 28. The purpose of dipping the head in running water was to purify the person from the pollution brought by the omen of the night: cf. Pers. II. 15, *haec sancte ut poscas Tiberino in gurgite mergis | mane caput bis terque et noctem flumine purgas.*

26. ROMULA . . . HASTA for *Romulea hasta*; cf. III. 11, 52, note.

27. "The Capitol clouded with the first smoke of evening." Cf. Verg. E. 1, 83, *et iam summa procul villarum culmina fumant | maioresque cadunt longis de montibus umbrae.* The *primus fumus* is the smoke of the fire newly kindled for the preparation of the evening meal.

28. RUBIS; the secret path by which she descended was covered with brambles, cf. 48, *spinosi iugi.*

29. "And thus she bewailed as she sat on the Tarpeian height the wounds that love had dealt her, wounds that Jupiter in his dwelling hard by might not forgive:" sc. because no thought of love should enter the heart of a Vestal.

30. TATIAE PRAETORIA TURMAE. *praetoria*, plural loosely used for singular = the general's tent. *Tatiae turmae* = the army of Tatius. "Thou, royal tent amidst the host of Tatius."

32. FORMOSA DV: *famosa* NFL. *famosa* is just possible = "glorious," but it is both less natural and less expressive than *formosa.*

34. CONSPICER ORA Σ: *conspicer esse* O. The reading of O is impossible: it is just conceivable that *conspicor* might be used passively: cf. *ut paupertas conspicatur*, Varr. ap. Prisc. p. 792 P., the only instance: but the sense thus given is bad ("if only I may be seen to be the captive of Tatius"): she has no occasion to wish her shame to be blazoned abroad; what she desires is to be in the presence of Tatius. *ora* might, as Palmer points out, have dropped out after the final *er* of *conspicer* (*arma* v Σ gives bad sense and was probably suggested by *arma*, *l.* 20).

36. VESTA PUDENDA. "Vesta made an object of shame by my disgrace." Paley translates, "Vesta, of whom I ought to be ashamed for my crime." But this makes the abl. *probro meo* harsh, and obscures a perfectly simple phrase.

37. MEOS AMORES = *me amantem.* Cf. I. 20, 15, *Herculis error.* REPONET = "shall bear me *home* to the camp."

38. DEXTRAS. Cf. Verg. G. III. 86, *densa iuba et dextro iactata recumbit in armo.*

39–42. She quotes two instances of treachery in woman inspired by love; Scylla betrayed her father for love of Minos, Ariadne betrayed her half-brother the Minotaur for love of Theseus.

39. SCYLLAM. Cf. III. 19, 21, note.

40. Scylla the daughter of Nisus is here confused with the Homeric monster: for her true fate, cf. Ov. Met. VIII. 150, *plumis in avem mutata vocatur | ciris et a tonso est hoc nomen adepta capillo.* Vergil though in E. 6. 74 he regards her as transformed into the monster (*Scyllam Nisi, quam fama secuta est | candida succinctam latrantibus inguina monstris*), gives the correct form of the legend, G. I. 404.

40. SAEVOS O is somewhat doubtful after *saevisse* in the preceding line, and *foedos* (Heinsius) may be right: but *saevos* is not impossible, and one is hardly justified in making the change.

42. LECTO STAMINE, i.e. the thread that was continually *gathered up* into the hands of Theseus as he went his way through the Labyrinth. Cf. Ov. Her. 10, 103, *nec tibi quae reditus monstrarent fila dedissem | fila per adductas saepe recepta manus.*

45. PALLADOS IGNES. An image of Pallas was kept in the Temple of Vesta, reputed to be the actual Palladium of Troy. Cf. Cic. Scaur. 48, *Palladium illud, quod quasi pignus nostrae salutis atque imperii custodiis Vestae continetur.* Ov. F. VI. 421, *creditur armiferae signum caeleste Minervae | urbis in Iliacae desiluisse iuga: | cura videre fuit, vidi templumque locumque: | hoc superest illi; Pallada Roma tenet.*

47, 48. PURGABITUR (Huleatt) is a necessary correction for *pugnabitur* O. Tarpeia chooses (*l.* 81) a time of festival, not of fighting, to betray the town. A battle would not in any case be a suitable occasion for carrying out her plan, and even if it were, *pugnabitur* would in view of lines 73–82 be absolutely meaningless. *purgabitur* = there will be a purification. The reference is to the feast named Parilia, cf. *l.* 73. It was the feast of shepherds. For the acts of purification connected with it, cf. Ov. Fast. IV. 730, *i, pete virginea, populus, suffimen ab ara; | Vesta dabit, Vestae munere purus eris. | sanguis equi suffimen erit vitulique favilla, | tertia res durae culmen inane fabae. | pastor oves saturas ad prima crepuscula lustra: | unda prius spargat, virgaque verrat humum. | . . . caerulei fiant vivo de sulpure fumi | tactaque fumanti sulpure balet ovis*: and esp. 785, *omnia purgat edax ignis vitiumque metallis | excoquit: idcirco cum duce purgat oves.* (*potabitur* and *cessabitur*, Palmer's two suggestions, both give good sense, but hardly account for the corrupt *pugnabitur.*)

48. TU CAPE, etc. She addresses Tatius as though he were present; in this and the two following lines we are told how the betrayal was accomplished. Tatius is to take the secret path that she so often has used, and is warned of its difficulties. Paley urges that "it is a pointless thing to give a special direction where one knows it cannot be heard," and thinks that *tu cape* is addressed to herself. But we may answer: (1) that she is repeating over to herself the directions she intends to give on the morrow; (2) if these lines are not addressed to Tatius we have but the most meagre description of the capture of the city; (3) *te* (*l.* 53) is manifestly addressed to Tatius.

SPINOSI . . . IUGI. Cf. *l.* 28. For CAPĔ before *sg.* cf. II. 16, 43, note.

RORIDA = *roscida*. Found only here and Apul. M. 4, 14.

50. The line means no more than that the secret path was little better than the bed of a small stream, and consequently slippery. (The view quoted by Paley, that there is a reference to a hot spring which broke out from the ground and drove back the Sabines when they were pressing hard upon the Romans (cf. Ov. F. I. 261 sqq.; Serv ad Verg. A. I. 291), is absurd: the Sabines were successful on this occasion, and any allusion to such a miraculous spring would have received more elaborate treatment at the hands of the poet).

52. HAEC QUOQUE. "my tongue also," i.e. like the tongues of those who practise these magic arts.

53. TOGA PICTA here = "the royal robe," rather than "the robe of triumph," the common meaning of the phrase. For the *toga picta* as the badge of royalty cf. Dion. Hal. III. 62, 1, *πορφυρᾶν ἐσθῆτα ποικίλην ἔσχετο* (Tarquinius) . . . *οὗτος ὁ κόσμος ἅπας καὶ τοῖς μετ' ἐκεῖνον τὴν βασιλικὴν ἀρχὴν ἔχουσι παρέμεινε*. Tarpeia says, "The royal robe of Rome beseems you, Tatius, better than Romulus, the foundling fostered by the she-wolf."

55. SIC O : PARIAMNE N : *patiare* DV : *patrianve* F : *patrare* L. Of these readings N alone gives any sense. "Under these conditions wilt thou make me thy queen, and shall I bear thee children in thine hall?"

The sense thus given is forcible and natural enough. I do not feel the force of Prof. Housman's objection that "*pariam* on the lips of a Vestal Virgin overcome by first love is much worse than premature." The only fact that makes the reading in the least doubtful is the marked divergence of DVFL from N. It is possible that we should on that ground adopt *spatierne* (Housman after Heinsius' *spatiorne*). *s* might easily drop out after *hospes*, and *patierne* be then corrupted into the readings of O. Perhaps preferable, however, as being even closer to O (esp. to N) is Prof. Phillimore's *patria metuar*, "Shall men tremble before me as queen in the halls of my fathers (i.e. in Rome)?" (*sin* Prof. Phillimore's correction of *sic* O is neat, but unnecessary.) But the sense given by these conjectures is not, I think, really preferable to that given by N, and I therefore retain *pariamne*.

SIC. "On the condition of the betrayal of Rome."

HOSPES. "Stranger."

57. "Seize me in retaliation for the rape of the Sabine women." NE NL : *non* DVF. Either reading is possible, but *ne* gives perhaps the smoothest sense.

59. NUPTAE. "Ye Sabine brides." She means "My marriage with Tatius will heal the enmity caused by the rape of the Sabines." (*nupta* (Lütjohann), "by my marriage I can part the armies in the strife," perhaps adds a little clearness to the picture, but is in no way necessary.) The war between Rome and the Sabines was due to the seizing of the Sabine women, and Tarpeia pleads that they should follow her example by acquiescing in their marriage to their husbands, and so removing all cause for strife.

60. PALLA MEA = by means of my marriage. The *palla* was worn over the *stola*, and was assumed on marriage. Cf. Ov. Her. 21, 162, *et trahitur multo splendida palla croco* (where the *palla* is clearly a *palla nuptialis*), and probably Hor. Ep. 5, 65, *cum palla, tabo munus imbutum, novam | incendio nuptam abstulit.*

MEDIUM FOEDUS, lit. = "the treaty that mediates." Cf. Verg. A. VII. 536, *medium sese offert.* Sil. XVI. 222, *pacator mediusque Syphax.* Tr. "Let my marriage show you the way to peace." The strife between Rome and Cures was actually brought to an end by the Sabine women deciding to abide by the husbands who won them thus strangely. Cf. Ov. F. III. 217, sqq.

61. CONDE = "hush"; cf. 6, 16.

63. QUARTA BUCINA. The trumpet of the fourth watch. The night was divided into four watches.

64. "Even the stars are falling to their rest." *lassa* v is pretty, but a needless change.

68. FURIIS . . . NOVIS, dat. after *accubuisse.* Cf. II. 3, 30, *Romana accumbes prima puella Iovi.* "She knew not, alas! that she laid her down for fresh madness to seize." *furiis* = "madness" simply. Cf. Verg. A. VIII. 494, *furiis surrexit Etruria iustis.* Paley says "Vesta now becomes to her a *Furia* and vengeful power." But it is not necessary to press the sense of *furiis* thus far: it is used vaguely without special *personal* reference either to the furies or Vesta.

VAE FURIIS (Jacob) is perhaps slightly nearer *nefariis* O than *se furiis* (Livineius).

69. ILIACAE TUTELA FAVILLAE. The fire of Vesta was said to have been brought with the Palladium from Troy. Cf. *l.* 45 note. Ov. F. VI. 365, *vidimus Iliacae transferri pignora Vestae*; 456, *ignis in Iliacis nunc erit estque focis.*

71, 72. STRYMONIS = the Thracian Amazon. THERMODONTA, for the Thermodon, cf. III. 14, 14. It has no connexion with Thrace, but for a similar poetical license, cf. Verg. A. XI. 659, *quales Threiciae cum flumina Thermodontis | pulsant et pictis bellantur Amazones armis.* Arctinus in the Aethiopis makes Penthesilea a Thracian, cf. Proclus. Ἄρεως μὲν θυγάτηρ, Θρᾷσσα δὲ τὸ γένος (Rothstein).

PECTUS (Hertzberg) : *fertur* O. The reading of O is meaningless; *aperta* absolutely requires an acc. of respect. This is best supplied by *pectus*, "with raiment torn and bared breast." Cf. Ov. Her. 15, 122, *eram lacero pectus aperta sinu.* F. I. 408; Tib. I. 6, 18. The alternative is to retain *fertur* and read *abscissos . . . sinus* (Broekhuyzen): but *abscissos aperta sinus* is a less natural phrase than *pectus aperta abscisso sinu*, and gives a less clear picture. *abscisso* FLN from *abscido*, "to cut away," is hardly possible. (In support of *abscisso* Housman quotes Ov. F. IV. 448, *ipsa suos abscideratque sinus.*)

73, 74. FESTUS. sc. *dies* from *l.* 74. PARILIA, the festival of Pales, the shepherd's goddess, cf. *l.* 47, note. Her worship was closely connected with that of Vesta. Cf. Ov. F. IV. 732, 828; Serv. ad. Verg. G. III. 1. Her festival took place on April 21; it was on this day that Romulus founded the walls of Rome. Cf. Ov. l.c. 819, *apta dies legitur quae moenia signet aratro; | sacra Palis suberant: inde movetur opus.* Hence *hic primus coepit, etc.*

76. "When the country platters are moistened with rich fare." MADENT, the food is cooked, not dry. Cf. Pers. IV. 17, *uncta vixisse patella.* (*deliciis* v. is a neat correction, and may be right; but DIVITIIS, though a curious phrase, presents no real difficulty.)

77. RAROS, "Placed at intervals." ACERVOS, cf. Ov. l.c. 779, *tum licet apposita veluti cratere camella | lac niveum potes purpureamque sapam* (cf. 78). *| moxque per ardentes stipulae crepitantis acervos | traicias celeri strenua membra pede.*

78. EBRIA. Drunk with the *sapa* (must) they have consumed. IMMUNDOS. Because the shepherd from the country side is barefoot.

82. PACTIS . . . COMES. (1) She herself forms part of the compact, her marriage to Tatius and the surrender of her own person being the condition of the betrayal of her home. Ov. M. VIII. 48, imitates the line (*Scylla loquitur*) *me comitem, me pacis pignus haberet* (Rothstein). (2) The alternative interpretation is to translate "herself to bear a part in the fulfilment of the pact;" i.e. "she herself is to guide them up the secret path." Either interpretation is possible. The latter is simplest, the former more forcible.

83. *festoque remissus* N. "Left unguarded by reason of the feast." But *festoque remissus* is a curious epithet to be coupled with *ascensu dubius*, and FLDV give FESTOQUE REMISSIS. This is very close to the reading of N and may be no more than a corruption. The unanimity of FLDV is, however, remarkable, and *remissis* is not under the circumstances a very probable corruption of *remissus*. Further: (1) we should expect some more explicit account of how the Sabines broke in and of Tarpeia's share in the exploit, and (2) the subject of *occupat* must be *Tatius*, who has not been mentioned. There can be little doubt in view of these considerations, that (1) *remissis* is right, (2) we should with Baehrens mark an hiatus between *dubius* and *festoque*. At least a couplet and a half must be lost describing the difficulties of the ascent and the gaining of the height by Tatius. *festoque remissis* will then refer to the Romans lying in drunken slumber. The lost verb on which it depends may have been *irrumpit*.

86. "Jupiter alone resolved to wake that he might inflict punishment on Tarpeia." SUIS *S* is a necessary correction of *tuis* O. *tuis* can hardly be justified on the theory of a sudden apostrophe. We should require a vocative such as *virgo, l.* 92. POENIS SUIS, "the vengeance that was his due." Tarpeia had betrayed the Capitol sacred to Jupiter.

87. PORTAE FIDEM = *fidam portam* (cf. *fida castra, l.* 8). Cf. Ov. Am. III. 1, 50, *per me decepto didicit custode Corinna | liminis adstricti sollicitare fidem.*

88. "She asks herself to choose the day of marriage." Lit. "a day such as she herself may prefer."

90. "Be this your royal bed," Paley. CUBILE is ironical = the grave, her last bed.

91. ARMIS. For the divergence from the ordinary version of the legend, cf. Introd. note.

93, 94. TARPEIA *S*: INIUSTE FLDV. "The height obtained its name from Tarpeia, the foeman's guide. O thou that wast sole watcher on the citadel, unjustly dost thou obtain such recompense for thy doom." Though so great was your crime and your shame, you have had the honour of giving your name to the Tarpeian height. For *O vigil*, cf. Ov. F. I. 261, *utque levis custos armillis capta Sabinos | ad summae tacitos duxerit arcis iter.*

PRAEMIA. Not only did she give her name to the height, but annual libations were offered to her. Cf. Dion. Hal. II. 40, 3.

Tarpeio O and *iniustae* N, have been defended. Tarpeius was the father of Tarpeia and commander of the garrison (cf. Plut. Rom. 17). Here, it is suggested, Propertius asserts that in compensation for the undeserved fate brought on him by his daughter's treachery, he has the honour of giving his name to the height. But there has been

so far no hint of the existence of such a person as Tarpeius, and to drag him in here gives a singularly *manqué* conclusion to the poem. It is hardly credible that the 92 lines devoted to the story of Tarpeia merely lead up to the statement that the Tarpeian rock derived its name from her father. (*Tarpeium* or *Tarpeius* is suggested by Palmer on the ground that there is no adequate reason for an original *Tarpeia* to have been corrupted to *Tarpeio*. But *duce* might easily have misled a scribe into writing *Tarpeio*.)

V

Propertius curses an old procuress named Acanthis, now dead, for thwarting his love-affairs by corrupting the mind of his mistress and making her love mercenary. The name of his mistress is not mentioned, but there is no reason to believe her to have been other than Cynthia. This identification is supported by *l.* 34 and the general vehemence of the language and is conclusively proved by 55, 56, if they be genuine. There is no reason for believing Cynthia to have been in the establishment of a procuress; the fact that she has an establishment of her own (cf. IV. 7) disproves this. The *lena* is rather a go-between used by Cynthia to procure her lovers. This poem has been very closely imitated by Ovid. Am. I. 8.

1. SPINIS. Jacob sees an allusion in the name *Acanthis*: "thorny in life, may you be thorny also in death." Paley. But the pun is far-fetched and improbable.

2. QUOD NON VIS. "A thing you hate." She had been given to drink in life, and as she was in life so is she in death. It is noteworthy that Ov. Am. I. 8 calls his *lena Dipsas*, adding (3) *ex re nomen habet*.

3. "May your ghost find no rest among your ashes" (i.e. in the grave). CINERI seems to be a unique abl. Cf. the rare form *capiti*, II. 30, 39. *Cerberus*, cf. III. 18, 23, note.

4. TURPIA OSSA. "thy base shade." For the confusion between the ghost and the physical remains, cf. I. 19. 18; IV. 7, 94. IEIUNO SONO. "with hungry howl."

6. AVIS = "omen."

8. LASCIVO ANTINOO. Antinous is the leader of the suitors in their outrages. Cf. Od. XVII. 375; XVIII. 34; XXI. 287, where he is the first to draw down on him the vengeance of Ulysses; and more especially XVII. 499: *μαΐ', ἐχθροὶ μὲν πάντες, ἐπεὶ κακὰ μηχανόωνται· | Ἀντίνοος δὲ μάλιστα μελαίνῃ κηρὶ ἔοικεν.*

9. She is moreover a witch who can reverse nature's laws.

10. ESSE NOVERCA. "to play the stepmother," i.e. to treat unkindly.

11. "Nay, should she have brought herbs from the Colline gate to the magic trench, the solid rock would stream with running water." She can call forth springs by her charms. Cf. I. 1, 23, *tunc ego crediderim vobis et sidera et amnes | posse Cytaeines ducere carminibus.* Petron. 134, *cum volo . . . scopulique atque horrida saxa | Niliacas iaculantur aquas* (Rothstein). Tib. I. 2, 43.

FOSSAM. The magic trench; what rites are here associated with it are not clear: but it must be analogous to the trench filled with the blood of victims in the *νεκυομάντεια*. Od. XI. 23; Hor. Sat. I. 8, 26; Ov. Met. VII. 243.

COLLINAS HERBAS. The herbs are plucked from a burial-ground, as in Hor. Sat. l.c. Here the burial-ground is the *campus Sceleratus*,

where Vestal Virgins false to their vows were buried alive. Cf. Liv. VIII. 15. 8.

12. STANTIA = things solid and firmly fixed. Cf. the use of *stare* applied to frozen liquids. Ov. ex Pont. IV. 7, 8, *ipse vides rigido stantia vina gelu.*

DILUERENTUR. Two interpretations are possible: (1) *diluere* = to drench. Cf. Petr. l.c. (2) "Things solid would dissolve into running water." Either translation is possible, but the former is more in accordance with the conventional miracles of witchcraft. Cf. the passages quoted above in its support. *diluerentur* is irregular following on *moverit*, but involves no very different meaning: the irregularity is due to the demands of metre.

13. Cf. I. 1, 19, note.

14. "To disguise her shape beneath the form of the wolf that prowls by night." She is a were-wolf: for this widespread superstition cf. Herod. IV. 105. Verg. E. VIII. 97, *his* (sc. *herbis*) *ego saepe lupum fieri et se condere silvis* | *Moerim . . . vidi* et sqq.

For this use of FALLO cf. Verg. A. I. 684, *tu faciem illius . . . falle dolo.*

15. POSSET UT ς : *posset et* O. *et* is meaningless: the deceiving of jealous husbands is not parallel to, but the object of, playing the were-wolf. *ut* is an absolutely necessary correction.

16. GENAS. "the eyes." Cf. III. 12, 26, note.

17. STRIGES. Witches frequently took the shape of owls. Cf. Ov. Am. I. 8, 13, *hanc ego nocturnas versam volitare per umbras* | *suspicor et pluma corpus anile tegi.* Fast. VI. 141. Apul. Met. etc.

NOSTRO DE SANGUINE, i.e. how she might work my death. For QUE before *st* cf. II. 16, 43.

18. HIPPOMANES. Cf. Verg. G. III. 280, *hic demum hippomanes vero quod nomine dicunt* | *pastores, lentum destillat ab inguine virus,* | *hippomanes, quod saepe malae legere novercae* | *miscueruntque herbas et non innoxia verba.* Tib. II. 4, 55–58.

19, 20. O give *exorabat opus verbis ceu blanda perure* | *saxosamque ferat sedula culpa viam.* ς gives *lympha* for *culpa*, v *perurat* for *perure*, while *terat* is an early Italian emendation of the meaningless *ferat*. With these changes Hertzberg and other editors seem satisfied with the line, "she gradually won her desire by her words of prayer, as water with gentle persistence might eat and wear a way for itself through the rock." The sense is passable, but *lympha* in no way accounts for *culpa* (though *gutta* (Jacob) might do so) and *perurat* is not in the least a probable correction of *perure*. No reasonable correction of the text has been produced, save that of Prof. Housman. He would read EXERCEBAT OPUS, VERBIS HEU BLANDA, PERINDE | SAXOSAM ATQUE FORAT (Rossberg) SEDULA *gutta* (Jacob) VIAM. "She plied her task, alas! with flattering words, even as the persistent water bores a path through the rock." This alike gives better sense and is nearer the reading of O than any previous correction. Housman calls *exorabat opus* meaningless. Two interpretations of the phrase have been attempted: (1) Hertzberg regards *opus* = *effectum operis*, i.e. she strove to win her aim: but there is no parallel to such a use of *opus*. (2) Rothstein regards *opus* as a cognate accusative, but this involves our giving an entirely novel interpretation of *exorare* = to pray out, i.e. she strove by prayer to fulfil her task: elsewhere, however, *exorare* always = "to persuade," or "to win by prayer." We are therefore justified

in rejecting *exorabat*. *exercebat* is perhaps the simplest correction, though *exterebrabat opus* (Postgate) is quite possible. So rare a word as *exterebro* was almost certain to be corrupted. Jacob's conjecture *gutta* (adopted by Housman), though giving sense, is not nearly so close to *culpa* as TALPA v. *talpa* might easily be corrupted into *calpa*, and *culpa* would inevitably follow. The sense too is good; "even as the mole bores out its stony path." Like the mole, Acanthis works unseen to her ends.

21. DOROZANTUM N : *derorantum* FLDV. No certain correction of these extraordinary words has been made. The least improbable is *topazorum* ("its letters were wrongly ordered *porozatum* and thence corrupted by the confusion of P with D to *dorozātum*," Housman). Others see concealed the name of some Eastern town or people (e.g. *Domazenum* (Unger), *Doanarum* (Hertzberg), but *topazorum*, as Housman points out, receives some support from II. 16, 43, *quascunque tibi vestes, quascunque smaragdos, | quosque dedit flavo lumine chrysolithos*. The chrysolite and topaz are identical, and *aurea ripa* would be parallel to *flavo lumine*. In any case, for this and the succeeding couplet, cf. Tib. II. 4, 27–30. (It is, however, possible that *ripa* may conceal *rica* (Heinsius)=shawl. Cf. German. Aratea, 123, *ore | velato tristique genas abscondita rica*, where all MSS. give *ripa*. In that case *dorozantum* must conceal the name of some Eastern people or town.)

22. CONCHA. The murex or purple fish for which Tyre was famous.

23. EURYPYLI. A legendary king of Cos. Cf. Il. II. 677. The genitive depends on *textura*. Paley rightly translates "Eurypylus' texture of Coan art." For the double genitive, cf. 1, 103, *Libyae Iovis antrum*. For Coan silk, cf. I. 2, 2, note. [*Eurypylis=Eurypylea* (Heinsius) involves slight change and avoids the awkward double genitive, but is not absolutely necessary.]

24. SIGNA. Apparently designs or statuettes fastened on a background of cloth of gold; but there is no certain evidence for such a practice, though indications may perhaps be found in Stat. Silv. III. 1, 38, *signis crescit torus asper eburnis*, and Iuv. VI. 80, *testudineum conopeum*. If this interpretation be right, the *signa* are regarded as crumbling with age and easily cut away from the cloth of gold. The alternative is to see a reference to designs or patterns cut out of old and decayed cloth of gold. Either interpretation is possible, the latter version perhaps giving more force to *putria*.

ATTALACIS TORIS. "Couches covered with cloth of gold." Cf. II. 13*a*, 22, note.

25. VENALIA. "its wares." What these may have been is not clear: perhaps crystals. Cf. Mart. XII. 74, 1, *dum tibi Niliacus portat crystalla cataplus*. But Egypt exported many other luxuries.

26. MURREA. Cf. III. 10, 22, note. *murra* was found in Parthia. Cf. Plin. XXXVII. 21, *oriens murrina mittit. inveniuntur ibi plurimis locis nec insignibus, maxime Parthici regni, praecipua tamen in Carmania. umorem sub terra putant calore densari*. The nature of the material is unknown. Some have held that it was Chinese porcelain, and *cocta* in the present passage lends them some support. But the passage cited from Pliny (cf. also XXXIII. 5) disposes of that view. It is more probably identified with fluor-spar. The precise meaning of *cocta* cannot be ascertained. It may refer (1) to the natural subterranean process mentioned by Pliny, or (2) Propertius may have been

misinformed, and regarded the material as manufactured by the hand of man and subjected to a firing process. The latter view is, I think, more probable.

27. PROVOLVE. "spurn."

29. "To pretend the existence of a husband (or perhaps only a rival) will heighten your price."

30–34. Cf. Ov. Am. I. 8, 73, *saepe nega noctes : capitis modo finge dolorem,* | *et modo quae causas praebeat, Isis erit.*

31. "If he becomes angry and tears your hair, you may make profit of his anger."

32. PREMENDUS ERIT. "You must punish him by making him purchase peace."

34. ISIDIS DIES (so Beroaldus for *sideris* O). Cf. II. 33, 1, note.

35. The lover is to be reminded that she expects a present. "Let Iole thrust before your notice the fact that the Kalends of April are near" (or that "to-day is the Kalends of April"). We must supply *Kalendas* rather than *Idus,* since the Ides of April have no special significance, whereas the Kalends of April are specially associated with *meretrices* On that day they must do reverence and sacrifice to Venus and Fortuna Virilis. Cf. Ov. Fast. IV. 133. This festival is mentioned in the A. A. I. 405 side by side with a mistress' birthday, as one on which a present will be demanded. *sive dies suberit natalis, sive Kalendae,* | *quas Venerem Marti continuasse iuvat . . . differ opus . . .* (417) *magna superstitio tibi sit natalis amicae* | *quaque aliquid dandum est, illa sit atra dies.*

IOLE and AMYCLE are slaves to be instigated by Cynthia to drop these broad hints.

INGERAT. Cf. Tac. Ann. I. 72, *nomen patris patriae Tiberius a populo saepius ingestum* (thrust upon him) *repudiavit.*

TUNDAT. "din into your ears." Cf. Verg. A. IV. 448, *vocibus heros* | *tunditur.* Ter. Hec. I. 2, 48, *tundendo atque odio denique effecit senex.*

37. CATHEDRA. A luxurious chair used chiefly by women. Cf. Hor. Sat. I. 10, 91 ; Mart. III. 63, 7, *inter femineas . . . cathedras.* "When he implores you to be kind, take your chair, feign indifference, and pretend to write a letter."

39. Cf. Ov. Am. I. 8, 97, *ille viri videat toto vestigia lecto* | *factaque lascivis livida colla notis.*

41. SEQUACIS. "importunate," i.e. she followed Jason and would not let him go.

42. AUSA ROGARE PRIOR. Cf. the Argonautica of Ap. Rhod. Medea forces herself upon the not unwilling Jason. TULIT FASTUS, i.e. was cast off.

43. PRETIOSA. "costly." THAIS. Cf. II. 6, 3. *Menandreae Thaidos,* note.

44. FERIT, "tricks." Cf. III. 3, 50, note. GETAS. "Scythian slaves."

45–53. Cf. Ov. Am. I. 8, 61, *qui dabit ille tibi magno sit maior Homero* ; | *crede mihi, res est ingeniosa dare.* | *nec tu siquis erit capitis mercede redemptus* | *despice : gypsati crimen inane pedes.*

48. "Sleep on propped against the bar he has drawn across the door."

51, 52. "Or one of those on whose barbarian necks the salesman's bill was hung, when with whitened feet they danced in the forum."

TITULUS Cf. Aul. Gell. IV. 2, 1, *in edicto aedilium curulium, qua parte de mancipiis vendundis cautum est, scriptum sic fuit : titulus singulorum scriptus est curato ita ut intellegi recte possit, quid morbi vitiique cuique sit, quis fugitivus errove sit noxave solutus non sit.*

CRETATI (Passerat). It was the custom to mark the feet of slaves exposed for sale with chalk. Cf. Ov. I. 8, 64, *gypsati crimen inane pedes.* Tib. II. 3, 59. (*caelati* O is impossible. It has been interpreted "tattooed," but there is no parallel for such a use of the verb, nor if there were would there be any particular point in its introduction here : *cretati* is moreover very close to *caelati* and is strongly supported by *gypsati* in the parallel passage cited from Ovid.)

SALUERE. The slaves were made to show their physical powers. Cf. Naev. Fr. 7, *currenteis ego illos vendam.* Menander. Fr. 195, *κύκλῳ τρέχοντα καὶ πωλούμενον* (Rothstein).

54. FERES. "What will you have received save empty words ?"

55. This couplet comes from I. 2, 1, 2. If the lines are genuine in this position, we must suppose that Acanthis quotes from the verses, the mere *verba* of which she has just spoken with contempt, a couplet indicating that Propertius does not care for excessive finery in his mistress. The lines suit their new context well, but Hertzberg goes too far in styling them *nervos totius elegiae.* We are hardly justified in rejecting them, but they may easily have crept into the text from a not irrelevant marginal note, indicating the kind of verse to which Acanthis has referred. The poem loses nothing by their exclusion, and the *versus* of 57 is perhaps more emphatic when following closely on *versibus auditis* in 54.

56. SINE AERE N. "Since he brings no money with him." To this it may be objected that it is not a question of *aes* but *Coa vestis. sine arte* FLDV may therefore be right ; but (1) the objection is a little exacting, (2) *sine aere* is not a very likely corruption of the simple and obvious *sine arte.*

57–60. The sentiment of these lines, "live and love while yet you may," comes rather abruptly, but forms a suitable conclusion to the speech. Lütjohann ingeniously transposes the lines to follow *l.* 28. The sense is excellent, but the change is not required.

59. ANNUS = *vita.* "While your years are free from wrinkles." This use of *annus* in the singular, though perfectly intelligible, is without parallel.

RUGIS INTEGER. The simple ablative is abnormal, *integer ab aliquo* being the regular construction.

61. VICTURA = "that were destined to live." Cf. I. 3, 32, *moraturis . . . luminibus. Paestum,* on the Mediterranean, not far from Salernum, was celebrated for its twice-flowering roses. Cf. Verg. G. IV. 119, *biferique rosaria Paesti.*

62. NOTO. The hot wind of the South (Scirocco).

63. VERSAT. "sways" or "plies."

64. PER TENUEM OSSA MIHI S. N. CUTEM is Jacob's emendation of the unmetrical *per tenues ossa s. n. cutes* of O. Simpler corrections are *ossa haec* (Phillimore) and *ossa has* (Hertzberg), but both involve the retention of the impossible plural *cutes.* [*per tenuem ossa suam s. n. cutem* (Palmer) and *per tenues ossa a ! s. n. cutes* (S. G. Owen) may be ruled out on the ground that the line can only then refer to Acanthis. Now though Acanthis seems to have died of consumption,

to make this line refer to her would destroy the point of the following couplet and make *sed* meaningless.]

65. For the offering of a ringdove to Venus, cf. Ov. Fast. I. 452, *uritur Idaliis alba columba focis.*

67. CONCRESCERE, lit. to curdle. Tr. "choke."

69. TEGETES. Mats or blankets of a coarse texture, worn by beggars, or as here used for bedding. Cf. Mart. IX. 93, 3, *dat tibi securos vilis tegeticula somnos.* XI. 56, 5, *et teges et cimex et nudi sponda grabati.* PATERNAS. "That was once her father's." She died as became the daughter of a beggar.

70. PERGULA (an early emendation of *percula* NLDV, *parvula* F) =a shed or lean-to. "The hearth grew chill and the broken shed where she lay shivered for cold."

71. EXEQUIAE. "For pomp of funeral she had but the stolen bands that bound her scanty hair, a mutch with colour dimmed by foul neglect, and the dog that of old was over-wakeful for a lover's sorrows, when I had to slip the bolts of the doors with stealthy thumb."

exequiae includes all the ceremonies of funeral, from the burning on the dead of her favourite garments to the attendance of mourners at the interment. For the burning of the garments cf. Lucian., Philops. 27, *τόν τε κόσμον συγκατακαύσας καὶ τὴν ἑσθῆτα ἣ ζῶσα ἔχαιρεν* (Rothstein).

74. FALLERE CLATRA=*clatra furtim movere*: "to beguile the bolts."

75. CURTO VETUS AMPHORA COLLO. "An old wine-jar with broken neck." Cf. 7, 34, note.

76. Cf. Iuv. X. 144. Mart. X. 2, 9, *marmora Messalae findit caprificus.*

77. CAEDITE (Livineius). (*caedito* is the reading of O, which is just possible. Cf. *findŏ*, III. 9, 35. But it involves the change of *addite* (78) to *adice* ⊂).

VI

In this elegy Propertius sings the praises of Augustus, and the crowning victory of Actium. 1–14 he announces his theme; 14–68 he describes the battle; 69–end, he sings the praises of peace, the time for revelry and song. The occasion of the song is probably the third celebration of the *ludi quinquennales* in honour of Actium, in 16 B.C. They were held on the Palatine (cf. *ll.* 11, 12) every fourth year, having been instituted in the year of the opening of the temple of the Palatine Apollo, 28 B.C. (cf. Dio. LIII. 1, also Prop. II. 31), and being held for the third time in 16 B.C., Agrippa presiding. Cf. Dio. LIV. 19. Augustus was absent at the time, having been summoned to Gaul in consequence of the defeat of M. Lollius by the Sugambri. (Cf. *l.* 77, where with the flattery usual in Augustan poets, Propertius speaks of the Sugambri as already subdued.)

This poem, like Ell. 2, 4, 9, and 10, seems to have been designed as a portion of a work on the lines of Ovid's Fasti.

(For the whole poem compare closely Verg. A. VIII. 675 sqq.)

1. SACRA FACIT VATES. Propertius as a poet regards himself as priest of Apollo and the Muses, and this poem is his offering to the god whose praise he celebrates. Cf. III. 1, 3, *primus ego ingredior . . . sacerdos.* FAVENTIA, sc. by silence. Cf. Hor. Od. III. 1, 2, *favete linguis.* Tib. II. 2, 2.

3. SERTA (Scaliger). For the fem. form *serta* cf. II. 33, 37, note.

cera O is impossible. Those who retain *cera* explain it as = "waxen tablet"; and Rothstein quotes in its defence III. 1, 17, *sed quod pace legas, opus hoc de monte sororum | detulit intacta pagina nostra via.* But (1) a serious poem intended for publication would not be written on a wax tablet, much less spoken of as being so written; we should require *pagina*, or *charta*; (2) even then *pagina certet corymbis* would be a harsh phrase; we require a word analogous to *corymbis*. This is provided by *serta*, corrupted into *cera* by the neighbourhood of *certet*.

CORYMBIS. Cf. II. 30, 39. The sense is, "let the Roman garland vie with the Philetean clusters in the wreath that is twined around my priestly brow."

4. Cf. 9, 22, *terraque non ullas feta ministrat aquas.*

CYRENEAS. He calls for Callimachus also—a native of Cyrene—to aid him in his verse.

AQUA, sc. lustral water used in the rites of sacrifice.

5. COSTUM. An ointment made from an Eastern plant. Cf. Hor. Od. III. 1, 44, *Achaemeniumve costum.* Plin. XII. 41, *radix et folium Indis in maximo pretio. radix costi gustu fervens, odore eximia.*

TURIS HONORES. "offerings of incense." Cf. Ov. F. IV. 409, *farra deae micaeque licet salientis honorem | detis et in veteres turea grana focos.* Hor. Od. I. 19, 13, *hic vivum mihi caespitem, hic | verbenas pueri ponite turaque.*

6. LANEUS ORBIS. For the *vitta* twined about the altar, cf. Verg. E. 8, 64, *effer aquam et molli cinge haec altaria vitta.*

7. SPARGITE ME LYMPHIS. For the sprinkling of the lustral water, cf. Ov. F. V. 677, *uda fit hinc laurus, lauro sparguntur ab uda | omnia . . . spargit et ipse suos lauro rorante capillos.*

RECENTIBUS ARIS. The altar is of freshly piled turf. Cf. Hor. I. 19, 13, cited above.

8. "Let the ivory flute pour forth its libation of music from Phrygian vessels." For this bold metaphor cf. Pind. N. 3, 79, *πόμ' ἀοίδιμον.*

MYGDONIIS. The Mygdones were a people of Phrygia. Cf. Plin. IV. 35; V. 141 *Mygdonius* here = *Phrygius.* Cf. Hor. Od. III. 16, 41, *quam si Mygdoniis regnum Alyattei | campos continuem.* The *tibia* (*αὐλὸς*) was said to have been discovered by the Phrygian Marsyas. The type peculiar to Phrygia was curved (Tib. II. 1, 86, *Phrygio tibia curva sono*) and is described by Verg. A. IX. 618 as *biforis* (? "double," or "with two stops). Sacrifices were regularly attended by a *tibicen.* Cf. Verg. G. II. 193, *inflavit cum pinguis ebur Tyrrhenus ad aras.*

9. Cf. Verg. A. VI. 258, *procul o procul este profani | conclamat vates.* ALIO . . . NOXAE, "beneath another sky than ours let all mischief dwell."

11. PALATINI . . . AEDEM. Cf. introd. note. "The temple of Palatine Apollo shall be the theme of my song," i.e. the cause of its building, the victory of Augustus at Actium by the favour of Phoebus. Paley quotes Ov. A. A. III. 389, *visite laurigero sacrata Palatia Phoebo; | ille Paraetonias mersit in alta rates.*

13. CAESARIS IN NOMEN. "To Caesar's glory." For this use of *nomen* cf. I. 7, 10, *hinc cupio nomen carminis ire meum.*

14. VACES. "give ear." Cf. Ov. Am. II. 2, 2, *dum perago tecum pauca sed apta, vaca.*

15. FUGIENS. "receding." ATHAMANA AD LITORA. The Athamanes were a people of Epirus. Cf. Strab. VII. p. 326.

16. CONDIT. "hushes," "silences." Cf. 4, 61, *tubicen fera murmura conde.*

17. PELAGUS is properly used of open sea: here referring to *portus*, it must mean "a wide expanse of water." Cf. Verg. A. I. 246, *pelago premit arva sonanti* (of a flood). Tr. "that wide water of Actium that records the deeds of Caesar's ship of war." IULEAE CARINAE. Augustus is the descendant of *Iulus*, son of Aeneas. Cf. *Iulia rostra*, *l.* 54.

18. "Giving easy entrance to the mariner's prayers." The entrance to the Ambracian gulf was not easy (cf. Verg. A. III. 275, *et formidatus nautis aperitur Apollo*), but the haven was under the protection of Apollo, who hears the prayers of the sailor and rescues him from his distress. Such a prayer to Apollo for safe entrance into this very harbour is to be found Anth. Pal. VI. 251. Cf. II. 34, 61, *Actia . . . custodis litora Phoebi.*

19. MOLES PINEA. "Motionless on the deep stood the huge ships of pine." *Moles* admits of two interpretations. (1) It refers to both fleets: *l.* 20 will then mean "the omens did not show equal favour to both fleets." (2) It refers to the unwieldy bulk of the ships of Antonius: *l.* 20 then means, "nor did the omens show kindly favours to its oars." *aequa* = propitious. In favour of this latter view is the simpler interpretation of *l.* 20, against it the fact that the two fleets remain yet to be described in the lines that follow: *pinea moles* is most naturally regarded as parallel to *mundi manus.* I therefore prefer the first rendering. In either case cf. the description of the fleets, Verg. A. VIII. 691, *pelago credas innare revulsas | Cycladas aut montes concurrere montibus altos.*

21. "Given over for destruction to the Trojan Quirinus" = Octavian. Cf. Verg. G. III. 27, *Victorisque arma Quirini.* Romulus, the founder of Rome, was named Quirinus: the title is now given to Augustus as the second founder of the city. For the dat. *Quirino* after *damnata* cf. Hor. Od. III. 3, 22, *mihi | castaeque damnatum Minervae.* Verg. A. IV. 699, *Stygioque caput damnaverat Orco.* For *damnata* cf. II. 16, 37, *cerne ducem, modo qui fremitu complevit inani | Actia damnatis aequora militibus.*

22. FEMINEAE (Markland): *feminea* O : APTA NFL : *acta* DV. *apta* is slightly preferable to *acta* in point of sense, as the battle has not yet begun. It involves the correction of *feminea* to *femineae, manu* being dat. Cf. I. 11, 12, *alternae facilis cedere lympha manu.* The unusual dative in *u* was mistaken by the copyist for an ablative, and this mistake led naturally to the corruption *acta.* TURPITER, the disgrace lies in the fact of the *pilum*, the weapon *par excellence* of the Romans, being usurped by a woman.

23. AUGUSTA RATIS. "the ship of Augustus." Cf. Ov. ex P. II. 2, 2, 76, *Augusta domus* (and *passim*). This seems to be the earliest instance of the *adjective* (as distinct from the proper name) used with special reference to the *princeps.*

PLENIS . . . VELIS. Cf. Verg. A. VIII. 682, *parte alia ventis et dis Agrippa secundis.*

24. PATRIAE . . . SUAE. dat. commodi. Cf. Vergin. Ruf. ap. Plin. Ep. VI. 10, *qui patriam asseruit non sibi sed patriae.*

VINCERE DOCTA. Octavian had been victorious at Mutina, Philippi, Perusia, and in Sicily against Sextus Pompeius. Propertius clearly

refers to the wars undertaken by Octavian against possible *rivals*, and asserts that he was prompted by the purest patriotism.

25. GEMINOS . . . ARCUS. "Had bent to twin crescent curves" (Postgate). Cf. Sil. XIV. 369, *at simili curvata sinu diversa ruebat | classis et artabat lunato caerula gyro.* Dio L. 31, 5 confirms this statement as to the tactics at Actium. τὰ κέρατα ἐξαίφνης ἀμφότερα ἀπὸ σημείου ἐπεξαγαγὼν ἐπέκαμψεν, ἐλπίσας μάλιστα μὲν περιστοιχεῖσθαι σφᾶς. The result was that Antony to meet these tactics adopted a convex formation.

27. STANTEM SE VINDICE DELON. "Delos that abides surely established beneath his protection." Delos, according to legend, was once a floating island. Latona, being near her hour, wandered under a curse from Iuno. For the rest cf. Ov. Met. VI. 189, *exiguam sedem parituraе terra negavit. | . . . exul erat mundi, donec miserata vagantem | "hospita tu terris erras, ego" dixit "in undis," | instabilemque locum Delos dedit.* When her children Apollo and Diana were born, the island at last had rest. Cf. Verg. A. III. 75, *quam pius Arquitenens oras et litora circum | errantem Mycono e celsa Gyaroque revinxit, | immotumque coli dedit et contemnere ventos.*

28. UNA. "Alone of islands."

29. Cf. Verg. A. VIII. 704, *Actius haec cernens arcum intendebat Apollo | insuper.* ET NOVA FLAMMA, etc. "and a strange flame shone thrice bent like the slanting lightning flash." SINUATA describes the irregular outline of a lightning flash. FACEM, used of meteors, Lucr. V. 1190, of lightning, Val. Fl. I. 569. (Paley's explanation, "thrice deflected from a straight line, after the fashion of a torch held aslant, by which the flame is curved upwards," is barely intelligible and entirely fails to give a reasonably clear picture of the portent.)

31–36. He came not as the god of song with flowing hair, but full armed and fierce for battle.

33. SED QUALI, etc. We must supply some verb such as *astitit* (*l.* 29) or *venerat* from the sense implied in *attulerat.* This couplet refers to the plague sent by Apollo to punish Agamemnon for the rape of Chryseis.

34. EGESSIT. "Carried out for burial." Cf. Stat. Theb. I. 37, *egestas alternis mortibus urbes.* Il. I. 52, αἰεὶ δὲ πυραὶ νεκύων καίοντο θαμειαί. DORICA CASTRA. The whole camp is regarded as victim of the plague. For a like exaggeration cf. Man. I. 884, *qualis Erechtheos pestis populata colonos | extulit antiquas per funera pacis Athenas).*

35. PYTHONA. The dragon Python haunted Delphi and Parnassus. Cf. Callim. Hymn. IV. 93, Παρνησὸν νιφόεντα περιστέφει ἐννέα κύκλοις. Stat. Theb. I. 563, *Pythona . . . septem orbibus atris | amplexum Delphos.*

LYRAE O = *Musae lyras gestantes.* The phrase is bold but not impossible. Cf. III. 26, 18, *Arioniam vexerat ante lyram.* Stat. Theb. VII. 630, *dum Marte propinquo | horrent Tyrrhenos Heliconia plectra tumultus.* But *imbelles lyrae* following so closely on *carmen inerme lyrae* (32) is suspicious, and may be due to a slip of the copyist. *deae* (Ed. Eton) is perhaps the true reading: but the case against *lyrae* is not sufficiently strong to justify its exclusion from the text.

37. LONGA . . . ALBA. "Sprung from Alba Longa." Cf. Verg. G. III. 2, *pastor ab Amphryso.* Ov. Am. II. 6, 1, *Psittacus Eois imitatrix ales ab Indis.*

38. HECTOREIS = *Troianis*, but invests them with all the fame and prowess of Hector.

40. HOC ONUS OMNE, sc. the quiver with all its store of arrows, cf. *l.* 55.

41. "Free thy country from terror, the country that relying on thy protection has freighted thy bark with the nation's prayers."

43–44. "If thou failest, 'twas in an evil hour that Romulus saw the omens that led to the founding of Rome." MURORUM AUGUR. "He who took auguries concerning the founding of the walls of Rome."

PALATINAS. Romulus took his station on the Palatine, Remus on the Aventine (cf. Liv. I. 6, 4). Remus saw six vultures and Romulus twelve. To the latter therefore fell the privilege of founding the city. Cf. Ov. F. V. 151, *huic Remus insterat frustra, quo tempore fratri | prima, Palatinae, signa dedistis, aves.*

45. "Aye and overnear they venture with their oars." They have advanced into waters that are Rome's by right (*Latinos fluctus*). *pro !* ς taken with *turpe Latinos*, though widely adopted, is a needless change. TURPE LATINOS : "Shame that waves that are Rome's by right should, while thou art prince, endure the sails of a queen." *Latinos* (Markland) is a necessary correction for *Latinis* O. There could be no disgrace to Rome merely from the fact that a queen happened to possess a powerful fleet : but there was deep disgrace in allowing that fleet to command *Italian* waters. REGIA. The hated name *rex* is strongly contrasted with the modest title of *princeps* assumed by Augustus. Ovid has the couplet in mind. Tr. II. 205, *fas prohibet Latio quemquam de sanguine natum | Caesaribus salvis turpia vela pati.*

47. ALIS = oars. Cf. Od. XI. 125, *οὐδ' εὐήρε ἐρετμά, τά τε πτερὰ νηυσὶ πέλονται.*

48. INVITO MARI. A heavy storm threw Antony's fleet into confusion. Cf. Dio. L. 31. Mart. IV. 11, 6, (*Antoni nomen*) *obruit Actiaci quod gravis ira freti.* Cf. I. 17, 14, *invito gurgite fecit iter.*

49. QUODQUE VEHUNT O. "And as for the fact that they bear." *quotque* (Housman) is a forcible but hardly necessary correction.

MINANTES. accus. governing *Centaurica saxa* = "figures threatening to hurl rocks such as Centaurs throw." Cf. the description of the figure-head Centaurus, Verg. A. X. 195, *ingentem remis Centaurum promovet : ille | instat aquae saxumque undis immane minatur | arduus et longa sulcat maria alta carina.*

52. Cf. Cic. Off. I. 12, 38, *cum vero de imperio decertatur belloque quaeritur gloria, causas omnino oportet subesse tamen easdem quas dixi paullo ante iustas causas esse bellorum.*

53. "'Tis I appoint this hour for battle and I will lead, etc."

55. PHARETRAE PONDUS = *sagittas*. Cf. *l.* 40.

57. Cf. Verg. A. VIII. 705, *omnis eo terrore* (sc. *arcus*) *Aegyptus et Indi, | omnis Arabs, omnes vertebant terga Sabaei.*

FIDE PHOEBI. "For Phoebus kept his promise." Cf. 39, 40.

58. SCEPTRA. Propertius has perhaps in his mind the rich spoils found floating on the waves after the battle. Cf. Florus. IV. 11, 7, *Arabumque et Sabaeorum et mille Asiae gentium spolia purpura auroque illita assidue mota ventis maria revomebant.*

59. IDALIO ASTRO. The star of Caesar, styled Idalian in allusion to his descent from Venus through Aeneas and Iulus (*Idalium* was a mountain in Cyprus sacred to Venus. Cf. Verg. A. I. 681). Cf. Verg. Ecl. 9, 47, *ecce Dionaei processit Caesaris astrum.* The star of Caesar

(*Iulium sidus*, Hor. Od. I. 12, 47) was a comet which appeared shortly after his death. Cf. Suet. Iul. 88, *stella crinita per septem continuos dies fulsit . . creditumque est animam esse Caesaris in caelum recepti.*

60. "I am a god: and there in your victory is the proof that you spring from my race," i.e. by your great deeds you have shown yourself my true son, worthy of your divine father.

61. CANTU, sc. with blasts from his trumpet of shell. Postgate is perhaps right in suggesting that the trumpet blast of Triton proclaims a calm. Cf. Ov. M. I. 333, *caeruleum Tritona vocat, conchaeque sonanti | inspirare iubet fluctusque et flumina signo | iam revocare dato.* But it is more natural to suppose that the trumpet-blast proclaims the triumph of Octavian (cf. *plauserunt, l.* 62).

62. LIBERA SIGNA. "the standards of liberty," 63, 64. "She seeks the Nile, putting all her trust in a fugitive bark; yet little it availed her (*male*), for all she gained was not to die at another's bidding." *hoc unum*, acc. in opposition to *iusso non moritura die.* Cf. Tac. H. III. 31. *aspernantem fatigant, extremum malorum, tot fortissimi viri proditoris opem invocantes* (Postgate).

65. DI MELIUS! sc. *consuluerunt.* Cf Ov. Her. 17, 29, *quae tua nequitia est, non his contenta fuisset; | di melius! similis non fuit ille tui.* The more usual sense of the phrase (sc. *di melius vertant!*) is less suited to the passage.

SUBEANT. "enter."

69. CITHARAM. Cf. Hor. Od. II. 10, 18, *quondam cithara tacentem | suscitat Musam neque semper arcum | tendit Apollo.* Propertius now turns from the battle of Actium to the celebration of its anniversary.

71. CANDIDA. "robed in white," as was usual on feast days. Cf. Hor. S. II. 2, 60, *ille repotia natales aliosve dierum | festos albatus celebret.* Hertzberg is right in seeing an allusion to the rich banquets partaken of by priests after the sacrifice. Propertius has styled himself a priest at the outset of the poem, and now represents himself as taking part in the *cena Pontificum* in the sacred grove. Cf. Hor. Od. I. 37, 2; II. 14, 28. But there is no necessity for such a recondite interpretation: Propertius may indicate no more than a banquet with friends under the trees.

72. ROSAE: gen. singular after *blanditiae* (*blanditae* (Scaliger) is a pretty emendation, but there is no necessity for change).

74. SPICA CILISSA, sc. saffron ointment. Cf. Ov. F. I 76, *et sonet accensis spica Cilissa focis.* Tr. "the Cilician saffron-spike." The best saffron came from Mt. Coryeus in Cilicia, cf. Plin. XXI. 31. *terque lavet.* S is a necessary correction for *perque lavet* O, since *perlavo* is not found till post-classical times.

75. POTIS DV: *positis* NLF is meaningless. Cf. Ov. Met. VII. 432, *carmina vino | ingenium faciente canunt.* IRRITET O, "stir to activity"

76. FERTILIS. "inspiring." For the active use of *fertilis*, cf. Plin. XVIII. 43, *maiores fertilissimum in agro oculum domini esse dixerunt.* For its present metaphorical use Paley quotes Ar. Frogs, 96, where *γόνιμος* has exactly the same meaning.

77. SUGAMBROS. See Introd. note.

78. MEROE, the capital of Aethiopia, cf. Strabo, XVII. p. 821. CEPHEAM. Cepheus, the father of Andromeda, was king of Ethiopia. Cf. Apollod. II. 43. Propertius alludes to the expeditions of C. Petro-

nius to Aethiopia, 24 and 22 B.C. Candace, queen of Aethiopia, had harried the southern frontier of Egypt, and was not reduced to subjection till 22 B.C.

79–80. The standards of Crassus had been returned by the Parthians 20 B.C. Propertius prophecies a more complete victory for Rome. Soon shall Parthia yield up not spoils taken from Rome, but spoils of her own wealth.

REMI for *Romuli*. Cf. II. 1, 23; IV. 1, 9.

82. PUEROS. The grandsons of Augustus, C. and L. Caesar, destined by the princeps to be his successors. They had been adopted in the preceding year, 17 B.C. Cf. Dio, LIV. 18, 1.

83. NIGRAS . . . ARENAS. Postgate explains *nigras* as describing the "alluvial character of the soil in the neighbourhood of Carrhae," and compares Verg. G. IV. 293, *et viridem Aegyptum nigra fecundat arena*. But it is simpler not to credit Propertius with any exact geographical knowledge, and to explain *nigras* as referring to the darkness of the grave. Tr. "in the darkness of the sands that are thy grave."

VII

Cynthia's ghost appears to Propertius and reproaches him for the coldness and neglect exhibited by him at her death and burial. She then gives him instructions as to the disposal and treatment of her slaves and the care due to her sepulchre. She concludes with a threat against his faithlessness, and vanishes away. In this and the following elegy alone of all the elegies of Book IV. does his love for Cynthia form the *undoubted* motive for his verse, though it is very probable that El. 5 may give us a chapter in the history of his most famous *liaison*.

1. Cf. Il. XXIII. 103, *ὦ πόποι, ἦ ῥά τις ἔστι καὶ εἰν Ἀΐδαο δόμοισιν | ψυχὴ καὶ εἴδωλον*. Iuv. 2, 149, *esse aliquos manes et subterranea regna*.

4. EXTREMAE . . . VIAE. "The edge of the road," "the road side." MURMUR. "The hum of traffic." VIAE. The road from Rome to Tibur. Cf. I. 81. The roadside was a frequent place of burial, as existing remains show. Cf. III. 16, 25, *di faciant, mea ne terra locet ossa frequenti, | qua facit assiduo tramite vulgus iter! | post mortem tumuli sic infamantur amantum . . . non iuvat in media nomen habere via*.

5. EXEQUIIS AMORIS. Cf. Theocr. 23, 43, *χῶμα δέ μοι κοίλανον, ὅ μευ κρύψει τὸν ἔρωτα*. I. 17, 20, *illic si qua meum sepelissent fata dolorem | ultimus et posito staret amore lapis*.

PENDERET. Lit. "was suspended." Tr. "when after love's burial I slept but brokenly." Cf. *pendent opera interrupta*, Verg. Aen. IV. 88.

7. CAPILLIS NFL : *capillos* DV : either is possible, but *capillis* is the less obvious and superior in sound. ELATA. Cf. I. 15, 21, note.

8, 9. Here and again in *ll.* 12 and 94 there is a curious confusion between the ashes of Cynthia and the spirit, cf. I. 19, 18, note.

10. TRIVERAT, sc. had touched but not passed her lips. The pallor of the lips is perhaps suggested as an indication of the touch of the waters of Lethe.

11. ANIMOS ET VOCEM MISIT. "She showed the spirit and the speech of one that breathes."

12. "The thumbs rattled on her frail hands." Cynthia is represented as half a skeleton, calcined to the very bone.

15. SUBURAE, a quarter of Rome lying between the Esquiline,

Viminal and Quirinal, and a great haunt of courtesans. Cf. Mart. VI. 66, 1, *famae non nimium bonae puellam,* | *quales in media sedent Subura,* | *vendebat modo praeco Gellianus.*

17. The incidents mentioned in this couplet show that at some period during the *liaison* Cynthia must have been under the eye of a *custos,* set over her presumably by some other lover (cf. *quos igitur tibi custodes, quae limina ponam,* II. 6, 37).

20. PALLIA N : *pectora* FLDV. *pectora* is manifestly impossible after *pectore* in the preceding line, while *pallia* is somewhat weak in point of sense : it is, however, possible, and I retain it, though I suspect *proelia* (sc. *amoris*), the conjecture of Lütjohann, to be correct. Rossberg suggests *corpora* on the ground that *corpus* and *pectus* are often confused. But this fails to explain *pallia,* while *pectora* may be simply explained as a slip due to the presence of *pectore* in the preceding line.

21. FOEDERIS HEU TACITI. The genitive after an interjection is a Greek rather than a Latin idiom, but cf. Lucan. II. 45, *o miserae sortis.*

FALLACIA VERBA. The terms of the *foedus tacitum* were never actually uttered, though tacitly (and insincerely) agreed on by either party.

23. INCLAMAVIT. For the custom of *conclamatio* at the point of death, cf. Ov. Tr. III. 3, 43, *nec cum clamore supremo* | *labentes oculos condet amica manus* (also II. 13*a*, 28, note).

EUNTIS, if correct, must be genitive = *morientis* : strict grammar requires the dative, and *eunti* (Heinsius) may be right. But for a similar license, cf. Eur. Med. 57, *ὥσθ' ἵμερός μ' ὑπῆλθε γῆ τε κοὐρανῷ* | *λέξαι μολούσῃ δεῦρο δεσποίνης τύχας,* where strict grammar requires *μολοῦσαν.* The genitive may therefore perhaps stand : for the sense, cf. Ov. A. A. III. 9, 49, *hic certe madidos fugientis pressit ocellos* | *mater.* Others take *cuntis* as acc. pl. = *labentis.* But *oculi euntes* is a very bold phrase, and can hardly be accepted without some closer parallel than *labentes oculos* (Ov. l.c.).

24. Cf. II. 27, 15, *si modo clamantis revocaverit aura puellae,* | *concessum nulla lege redibit iter.*

25. CUSTOS, a watcher by the bier with an *arundo fissa* or rattle. That this is the meaning of *arundo fissa* is shown by Schol. Ar. Clouds, 259, quoted by Rothstein : *κρόταλον ἰδίως ὁ σχιζόμενος ἐπίτηδες κάλαμος καὶ κατασκευαζόμενος ὥστε ἠχεῖν εἴ τις αὐτὸν δονοίη ταῖς χερσίν* : what may have been the purpose of the rattle is less clear. Probably (see Rothstein) it was to scare away evil spirits, who vanish *ἢν ψόφον ἀκούσῃ χαλκοῦ ἢ σιδήρου* (Lucian, Philops. 15). (Hertzberg (following Beroaldus) holds that *fissa arundo* is a flute : but (1) it is hardly a satisfactory description of a flute ; (2) *crepuit* does not describe the sound of a flute. He supposes the flute to be sounded with a view to wakening the dead, should he be only in trance. In support of this he refers the reader to Serv. ad Aen. VI. 218. But Servius does no more than assert that the dead lay unburied for seven days to avoid the danger of burying alive.)

26. Of this line no one has ever given any really satisfactory emendation. Beroaldus, as he gave the first explanation, so also gave the best. A broken tile was employed to prop the head on the funeral bier. "The head was cut (*laesa*) by being rudely jammed against it (*obiectum*)," (Paley). This is possible, but it is almost equally possible that it refers to some accident to Cynthia's corpse, her head having been struck by a falling tile.

29. ILLUC, sc. as far as the gates.

31. Hom. Il. XXIII. 194, *δοιοῖς ἠρᾶτ' ἀνέμοισι | Βορέῃ καὶ Ζεφύρῳ καὶ ὑπέσχετο ἱερὰ καλά· | πολλὰ δὲ καὶ σπένδων χρυσέῳ δέπαϊ λιτάνευεν | ἐλθέμεν, ὄφρα τάχιστα πυρὶ φλεγεθοίατο νεκροί, | ὕλη τε σεύαιτο καμηέναι.*

32. Cf. II. 13*a*, 30, *cum dabitur Syrio munere plenus onyx.*

33. Cf. I. 17, 22, *molliter et tenera poneret ossa rosa.*

34. CADO. Two interpretations are possible: (1) *cado* = the urn of burial. "To appease my ashes by placing them in even a cracked urn." Cf. 5, 73, *sit tumulus lenae curto vetus amphora collo.* Verg. A. VI. 228, *ossaque lecta cado texit Corynaeus.* Cynthia complains that he did not see to it that her ashes should be buried in an urn, even of the poorest quality. (2) The common interpretation (Beroaldus) makes *cado* = a wine-jar The reference will then be to the custom of pouring libations of wine on the ashes of the dead: cf. Verg. A. VI. 227, *reliquias vino et bibulam lavere favillam.* This is the simpler and on the whole more satisfactory interpretation, though *fracto* is perhaps somewhat lacking in point.

35. 36. Lygdamus, a slave of Propertius, and apparently lent to Cynthia (cf. 8, 79, note), is accused of having poisoned her. He is to undergo the ordeal of red-hot irons; cf. *l.* 38 note.

PALLIDA VINA, the poisoned wine, is called "pallid," because it causes pallor in those that drink it. Cf. Hor.Ep. I. 19, 18, *exsangue cuminum.* Plin. XX. 159, *cuminum pallorem gignit bibentibus.*

37. AT NOMAS, ETC. "While as for Nomas, let her hide her secret poisons if she will! The burning potsherd shall convict her hands of guilt." SALIVA = *sapor* (cf. Pers. VI. 24, *tenues sollers turdarum nosse salivas*), and is here used to denote the liquid itself; cf. 8, 38, *Methymnaei Graeca saliva meri.* (The common interpretation runs: "Let Nomas cease secretly to spit on her hands, then shall the burning potsherd, etc." But no evidence is produced that such a practice was ever in vogue or would have been of the slightest use. The well-known fact that saliva has healing properties is quoted in defence of this view, but is irrelevant. Here the aim would have been not to heal, but to prevent injuries). AT v is a necessary correction for *aut* O, which is meaningless: we require either *et* or *at.*

38. For the ordeal, cf. Soph. Ant. 264, *ἦμεν δ' ἕτοιμοι καὶ μύδρους αἴρειν χεροῖν | καὶ πῦρ διέρπειν.*

39. QUAE MODO, ETC. Propertius is accused of taking to himself a new mistress (named Chloris, cf. *l.* 72), a common prostitute, who through jealousy of her predecessor, treats her slaves with great cruelty. The fact that Cynthia's successor in the affections of Propertius succeeds also to her slaves points to Cynthia's household having been provided by Propertius and transferred to his new mistress.

INSPECTA. Cf. Sen. Contr. I. 2, 3. Mart. VI. 82, 2.

40. CYCLADE. A circular robe trailing to the ground and bordered with gold. It was made of some thin material, and worn by women of high rank. Cf. Iuv. 6, 259, *hae sunt, quae tenui sudant in cyclade.* She has exchanged the *toga*, the dress of the *meretrix*, for the *cyclas.*

SIGNAT HUMUM. Cf. Hor. A. P. 158, *et pede certo | signat humum.*

41. Cf. III. 15, 15, *a! quotiens famulam pensis oneravit iniquis.* QUASILLIS, wool-baskets.

44. CODICIS. "A clog tied to the foot to keep her from visiting the tomb" (Paley). *codex* (orig. *caudex*) in its primary sense = a tree

trunk. Thence we get the present meaning. Cf. Iuv. 2. 57, *horrida quale facit residens in codice paelex.* (The name was also applied to wax tablets *backed with wood* for writing purposes. Hence the meaning, "book," "MS.")

45. CAEDITUR . . . CAPILLIS. Lalage is suspended by her own hair, which has been knotted together for the purpose (*tortis*), and then scourged. For the custom of suspending slaves for this purpose, cf. Plaut. Most. 1167, *verberibus, lutum, caedere pendens.* (The view that *tortis capillis* should be taken with *caeditur* and explained as a scourge made of hair is highly improbable. Martial II. 66, 3, 4, quoted by Burmann, affords no confirmation of the view. *saevis comis* cannot there refer to a scourge.)

47, 48. "With your permission she melted down my portrait graven in gold, that so she might win her a dowry from the burning of mine image."

ARDENTE E NOSTRO . . . ROGO refers not the actual funeral pyre, but to the fire in which Cynthia's "counterfeit presentment" was melted down, and which Cynthia's shade somewhat artificially styles a second funeral pyre. The alternative is, with Volpi, to suppose that Cynthia had given orders that this golden statuette or whatever form the portrait may have taken should be consumed on the funeral pyre (cf. *l.* 9, *beryllon adederat ignis*): her rival, however, snatched it from the pyre, and with Propertius' acquiescence melted it down. But we have no reason for supposing that her rival would have had access to the pyre, and it is more probable that the portrait would have been preserved, and that it was in the possession of Propertius, not of Cynthia.

51. NULLI REVOLUBILE CARMEN. "The song of destiny, that none may make unsung." The metaphor is from spinning, though the reference is not to the threads of the *Parcae*, but to the song they sing as they spin. For *revolvo* in connexion with spinning, cf. Sen. Herc. Fur. 182, *durae peragunt pensa sorores | nec sua retro fila revolvunt.*

53. SI FALLO. Cf. IV. 11, 27. VIPERA, perhaps a reference to the superstition that the spinal marrow of a corpse turned into a snake. Cf. Ov. Met. XV. 389, *sunt qui cum clauso putrefacta est spina sepulcro | mutari credant humanas angue medullas.* Also Plin. X. 188.

55. NAM. As a further proof of her faithfulness she proceeds to inform Propertius of her fate in the next world: she dwells in Elysium among the faithful heroines of old.

SORTITA. passive. Cf. IV. 11, 20, *sortita pila*; Cic. Att. IV. 16, 6, *consilia quae erant sortita in singulos candidatos.*

PER AMNEM. "Along all the river's length." (There is no evidence that it can, as Paley asserts = *trans amnem.*)

56. "And all the dead ply the oar, some this way and some that." The dead are represented as themselves manning the ferryboats of the river of Hell, cf. II. 27, 13, note. The two abodes lie in different directions, one up stream and one down.

57–60. UNA . . . ALTERA . . . ALTERA O. Though the reading of the MSS. does not actually contradict *l.* 55. it is rather awkward that after the division of the underworld into two regions, we should have *three* different ferry boats mentioned. If the reading of O be retained, we must suppose that Propertius pictures the Styx as crowded

with boats, some going this way and some that. This interpretation assumes a certain carelessness of writing, but is, I think, possible. UNA, sc. *turba*. If we reject the reading of O, two remedies are possible: (1) For *vehit altera* Prof. Ellis reads *vel adultera*, sc. *lignea monstra*. This I suspect to be the true reading; cf. Anth. Lat. (P. Lat. Min.) 319, *vatem te poterit reddere ligneum | qui vaccam trabibus lusit adulteris* (Ellis): (2) for *una* Hertzberg reads *unda*: this involves an awkward asyndeton, and we should have to read *Cressae et*: against this is the fact that such an elision at the end of the hexameter is unparalleled in elegiac poetry.

59. PULSA (Postgate): *parta* O: *vecta* S. *parta* is a careless error of a scribe, due to the neighbourhood of *pars*. There can be no certainty about the correction, but it is most probable that the lost word began with a *p*: *pulsa* is therefore perhaps best, but *rapta* (Palmer) involves no further change than a transposition of letters.

60. Cf. the description of Elysium, Tib. I. 3, 62, *totosque per agros | floret odoratis terra benigna rosis*. Hom. Od. IV. 567, ἀλλ' *αἰεὶ ξεφύροιο λιγὺ πνείοντος ἀήτας | Ὠκεανὸς ἀνίησιν ἀναψύχειν ἀνθρώπους*. Val. Flacc. I. 843, *donec silvas et amoena piorum | deveniant camposque, ubi sol totumque per annum | durat aprica dies thiasique chorique virorum | carminaque et quorum populis iam nulla cupido*.

61, 62. NUMEROSA FIDES. "The melodious harp."

AERA ROTUNDA, cf. App. Crit.

CYBELLES. Propertius represents the worship of Cybele as taking place in the Elysian fields. Cf. the presence of the *mystae* in Hades, Ar. Frogs, 154, *ἐντεῦθεν αὐλῶν τις σε περίεισιν πνοή, | ὄψει τε φῶς κάλλιστον ὥσπερ ἐνθάδε | καὶ μυρρινῶνας καὶ θιάσους εὐδαίμονας | ἀνδρῶν γυναικῶν καὶ κρότον χειρῶν πολύν.* | ΔΙ. *οὗτοι δὲ δὴ τίνες εἰσίν*; ΗΡ. *οἱ μεμυημένοι*.

MITRATIS. Cf. III. 17, 30, *Lydia mitra*. This form of head-dress was specially associated with Lydia. Cf. Serv. ad Verg. Aen. IV. 216.

63. ANDROMEDE: for her loyalty to her husband, cf. Erat. Cat. 17, *σωθεῖσα ὑπὸ τοῦ Περσέως οὐχ εἵλετο τῷ πατρὶ συμμένειν οὐδὲ τῇ μητρὶ, ἀλλ' αὐθαίρετος εἰς τὸ Ἄργος ἀπῆλθε μετ' ἐκείνου εὐγενές τι φρονήσασα. λέγει δὲ καὶ Εὐριπίδης σαφῶς ἐν τῷ περὶ αὐτῆς γεγραμμένῳ δράματι*.

HYPERMNESTRE, alone of all the daughters of Danaus, saved her husband when her sisters slew theirs. Cf. *ll.* 67, 8.

64. HISTORIAS . . . SUAS (Markland). *pectora nota* is in apposition with *maritae*. *historiae . . . suae* O is barely possible: it must be explained as a genitive dependent on *nota*, "known for their story." Cf. Hor. Od. II. 2, 6, *notus in fratres animi paterni*: but *narrant* is weak and awkward without an object. Even more forcible sense is given by *historiae nota pericla suae* (Heimreich), a clever correction which may be right: on the whole, Markland's correction is slightly the simpler.

65. MATERNIS CATENIS. "Chains brought upon her by her mother's pride." Andromeda suffered for her mother's sin, cf. III. 22, 29, note.

67. Cf. Hor. Od. III. 11.

69. MORTIS LACRIMIS = *lacrimando apud inferos*. "The tears of sympathy and reminiscence that we shed in the world beyond heal the wounds love dealt in life." Cf. Plat. Apol. 41, A., *ἐπεὶ ἔμοιγε καὶ αὐτῷ θαυμαστὴ ἂν εἴη ἡ διατριβὴ αὐτόθι, ὅποτε ἐντύχοιμι Παλαμήδει καὶ Αἴαντι τῷ Τελαμῶνος καὶ εἴ τις ἄλλος τῶν παλαιῶν διὰ κρίσιν ἄδικον τέθνηκεν, ἀντιπαραβάλλοντι τὰ ἐμαυτοῦ πάθη πρὸς τὰ ἐκείνων*. *mortis* has been unjustly sus-

pected by many editors, but its removal spoils a very beautiful line: it is (1) relevant; (2) good Latin. Burmann denies that *mortis lacrimae* can = *mortuorum lacrimae*. But (1) if we reject *mortis lacrimis* we must also reject *vitae amores*, a precisely parallel phrase. (2) Even if there be no exact parallel to *mortis lacrimis* we can hardly deny a Latin author the right to make so poetical use of the word *mors*. It is not any rate far less surprising than the well-authenticated use of *mors* = *cadaver*, cf. II. 13*a*, 22.

72. HERBA, some magic drug or love philtre by which Chloris (cf. I. 39) has, according to Cynthia, captivated the senses of Propertius. Cf. III. 6, 25, *non me moribus illa, sed herbis improba vicit.*

74. POTUIT O. "She had influence." (There is no need to read *patuit* ζ, "she was kind to your entreaties," i.e. she admitted you.)

75. CUI NOMEN AB USU EST, sc. λάτρις = *serva*.

77. DESINE . . . MEAS, sc. "cease now that I am dead to win praise from your connexion with me." Baehrens conjectures *me sine*. "Allow me to possess the poems you wrote in my honour," i.e. only by burning could the books come into Cynthia's possession. Cf. the burning of garments to provide raiment for Melissa in the spirit world. Herod. V. 92, and still more, II. 13*a*, 25, *sat mihi sit magno si tres sint pompa libelli | quos ego Persephonae maxima dona feram.* But this sense is implied in the couplet as it stands in the MSS., and Baehrens' proposal though most ingenious is unnecessary; *desine* gives excellent sense and is more pathetic.

79. PUGNANTE CORYMBO, abl. abs. The ivy is represented as splitting open the tomb. Cf. Plin. XVI. 144, *hedera . . . sepulcra muros rumpens.* IV. 5, 76, *urgeat hunc* (sc. *tumulum*) *supra vis, caprifice, tua.*

80. MOLLI O goes with *pugnante corymbo*. *mollia* ζ is possibly the true reading: it gives good sense = (*feminea*) and improves the sound of the line, the pause after *molli* making the line drag.

RAMOSIS . . . ARVIS. Tibur, situated on the Anio, was famous for its orchards. Cf. Hor. Od. I. 7, 13, *praeceps Anio ac Tiburni lucus et uda | mobilibus pomaria rivis.*

82. HERCULEO NUMINE. "By the favour of Hercules." He was worshipped at Tibur. Cf. II. 32, 5, *Herculeum . . . Tibur.* Sil. Ital. IV. 225, *quosque sub Herculeis taciturno flumine muris | pomifera arva creant.*

NUNQUAM PALLET. "Never loses its natural hue," i.e. turns yellow. Cf. Hor. Epod. X. 16, *pallor luteus.* The air of Tibur was supposed to preserve ivory. Cf. Sil. Ital. XII. 229, *quale micat semperque novum est, quod Tiburis aura | pascit ebur.* Mart. VIII. 28, 12, *et Tiburtino monte quod albet ebur.*

85. HIC TIBURTINA IACET (Itali): *sed Tiburna* (*Tiburina* V, *Tribuna* L, *Tiburtina* F) *iacet hic* O. *sed* is clearly introduced from the preceding verse. What the original reading may have been is uncertain. I give the most widely accepted correction, which receives some support from FV. But *Tiburna* is the less obvious form of the adj. and may be right. In that case we should read *hic, Tiburne, tua* (Postgate), or *hic sita Tiburna* (Palmer).

87, 88. PIIS . . . PORTIS = *portis piorum*. *pii* = the blessed dead. Cf. *piorum sedes*, Cic. Phil. XIV. 12. *piis venientia somnia portis* are therefore dreams from the abode of the blessed. Tr. "Nor do thou spurn dreams that come through the blessed gates:

no light and empty things are dreams from the home of the blest." The *piae portae* are perhaps further to be identified with the gates of horn through which come dreams of truth. Cf. Hom. Od. XIX. 562; Verg. Aen. VI. 894. But the central idea is that spirits that revisit earth from the Elysian fields speak truth, and the *piae portae* may be no more than the gates of Elysium. Cf. Val. Flacc. I. 833, *hic geminae aeternum portae : quarum altera dura | semper lege patens populos regesque receptat : | ast aliam tentare nefas et tendere contra : | raro et sponte patet, si quando tempore ductor | volnera nota gerens . . . venit,* PONDUS HABENT, cf. Ov. Met. IX. 494, *quod autem | somnia pondus habent ? an habent et somnia pondus ?*

90. Cf. IV. 11, 25, *Cerberus et nullas hodie petat improbus umbras, | et iaccat tacita lapsa catena sera.* Cerberus is chained to the interior of the door of hell, his duty being to drive back shades that attempt escape. At nightfall not only the shades but the hound of hell is also set free, since he has nought to guard.

ABIECTA SERA. The bar that holds the door is withdrawn and cast aside till dawn.

94. Cf. I. 19, 18, note.

95. "After she had thus in querulous indictment brought her tale to a close." SUB expresses attendant circumstances: cf. Hor. Od. III. 7, 30, *sub cantu tibiae.* Ov. Met. XIII. 596, *primisque sub annis occidit.* Pind. Isthm. V. 44, *εὔχαις ὑπὸ θεσπεσίαις λίσσομαι.*

96. Cf. Hom. Il. XXIII. 99, *ὣς ἄρα φωνήσας ὠρέξατο χερσὶ φίλῃσιν | οὐδ' ἔλαβεν· ψυχὴ δὲ κατὰ χθόνος ἠΰτε καπνὸς, | ᾤχετο τετριγυῖα,*

VIII

Propertius describes how he attempted to console himself for Cynthia's infidelities by inviting two ladies of easy virtue to supper. Cynthia frustrates his attempt; returning unexpectedly from Lanuvium she surprises the party. This elegy is noticeable as being the only poem in which Propertius shows any marked sense of humour. For the question of the precise scene of the poem, cf. 19, 20, note. The elegy cannot be dated. It may refer to the period when II. 32 was written. Metrically, however, it resembles the other poems of Bk. IV., and can hardly be an early poem.

1. ESQUILIAS. The Esquiline hill lies in the eastern portion of Rome. It was there Propertius had his house. Cf. III. 23, 24, *et dominum Esquilias scribe habitare tuum.* Maecenas himself lived on this hill, which he had greatly improved (cf. 2, note), as also did Vergil (cf. Don. Vit. Verg. 13). AQUOSAS, because many aqueducts entered Rome from this quarter, and there were numerous fountains and conduits (cf. Burn. *Journ. Phil.* X. 1). Paley following Hertzberg translates "marshy." But for this there is no evidence, the passages quoted in support being wholly irrelevant. FUGARIT, "scared in wild flight the watery Esquiline."

2. NOVIS AGRIS, i.e. the new gardens laid out by Maecenas on the site of the ancient and insanitary burial-ground of the Esquiline. Cf. Hor. Sat. I. 8, 7, *vetatque novis considere in hortis. | huc prius angustis eiecta cadavera cellis | conservus vili portanda locabat in arca, | hoc miserae plebi stabat commune sepulcrum | . . . nunc licet Esquiliis habitare salubribus.*

3. LANUVIUM lies some miles S.E. of Rome on the Via Appia (cf. II.

32, 6, note). It was famed for its shrine of Iuno Sospita and for the sacred cave of the serpent mentioned here. Aelian, Nat. An. XI. 16, describes the worship of the serpent in detail. Holy maidens on certain days entered the precinct bearing cakes in their hands and having their eyes blindfolded; they were guided down the steep descent by a miraculous current of air. If they were virgins, the serpent accepted the food; if they were not, the food was rejected and carried in small fragments to the upper air by ants. The presence of these fragments at the mouth of the cave revealed the unchastity of the priestesses, and they were punished with penalties prescribed by law (cf. also Cic. de Div. I. 79).

VETUS EST TUTELA. "Is from of old under the guardianship of an ancient serpent." For *tutela*=the thing guarded, cf. Hor. Od. IV. 6, 31, *virginum primae puerique claris | patribus orti, | Deliae tutela deae.*

4. "Here you will find that an hour given to so wondrous a stay is not wasted." It is worth while spending an hour at Lanuvium to witness the extraordinary spectacle of the offering made annually (cf. 8) to the serpent. The traveller's halt at Lanuvium for this purpose is styled *rara* in the sense of a halt, (1) that can come but once a year, or (2) that is rare and marvellous; for this use of *rara*, cf. I. 8, 42, *Cynthia rara*, 17, 16, etc.

HIC TIBI *S*: *hic ubi* O. The latter reading is impossible: if *ubi* be retained, we must suppose *hic* to be taken up by *huc* (16). But (1) the distance separating the two lines makes this impossible; (2) we should require *huc* rather than *hic*.

6–8. The punctuation is uncertain. The most obvious is with Beroaldus to place a comma after *virgo*; make *tale . . . cave* a parenthesis, *serpentis honos* being regarded as the subject of *poscit*. Tr. "where the virgin enters—ah! beware of all such ways as this—when the hungry serpent's rite demands the yearly tribute of food, and calls forth a hissing sound from the depths of earth." In this case we may (1) regard *serpentis honos* as the subject of *torquet*. The annual recurrence of the ceremony causes the snake to indicate his hunger by thisses, and is by poetical license said to send forth hisses. Cf. III. 9, 41, note, *moenia cum Graio Neptunia pressit aratro | victor Palladiae ligneus artis equus*. Or (2) we may supply *serpens* from *serpentis iciuni*. Such a change of subject involves no serious harshness. The alternative is with Lachmann to regard *virgo . . . cave* as a parenthesis, place a comma after *honos* and make it the subject of *penetrat*. The sense will then be, "Where penetrates the rite (or perhaps "the meed") of the hungry snake—beware, O maiden, of all such ways as this—when he demands, etc." The sense is good; for the carrying on of the sentence from the pentameter to the hexameter, cf. I. 19, 16, *et (Tellus hoc ita iusta sinat) | quamvis te longae etc.* Beroaldus' punctuation is the simplest and most obvious: Lachmann's makes *cave* more forcible by assigning it a vocative *virgo*, and avoids any difficulty as to the subject of *torquet*. The latter is perhaps preferable as slightly the more vigorous.

[Passerat regarded the whole of 6 as parenthetical, and read *quae penetras virgo tale iter, omne cave*. This avoids the rather clumsy repetition of *qua*, but is hardly necessary. For *omne cave*, cf. *l.* 30, *omne decet.*]

6. CAVE. (1) The descent is dangerous, and the maiden is blindfold. (2) There is danger in confronting the serpent.

7. HONOS (1) = "rite." Cf. Verg. A. VIII. 268, *ex illo celebratus honos laetique minores | servavere diem*; or (2) "meed" (*γέρας*) (i.e. the cake offered as his *annuum pabulum*), then cf. Verg. A. III. 118, *meritos aris mactavit honores.*

10. ANGUINO ORE, loc. abl. Cf. II. 1, 66, *Tantalea poterit tradere poma manu.*

13. REDEUNT IN COLLA PARENTUM. This suggests a version of the rite differing from that given by Aelian, l.c. He speaks as though the virgins were priestesses sworn to chastity, styling them *παρθένοι ἱεραί*. Propertius suggests that they were simply maidens of Lanuvium, specially selected every year for the purpose. Neither writer is, however, sufficiently precise to justify any definite assertion on this point. The two versions are not necessarily contradictory.

15, 16. Cynthia goes to Lanuvium nominally to worship *Iuno Sospita*, in reality to pursue some love affair: cf. II. 31, ad init.

DETONSIS . . . MANNIS. "close clipped ponies." Cf. Porph. ad. Hor. Od. III. 27, 7, *manni equi dicuntur pusilli.* They were especially used for pleasure-vehicles. Cf. Ov. Am. II. 16, 49, *parvaque quam primum rapientibus esseda mannis | ipsa per admissas concute lora iubas.* Hor. Epod. 4. 14. *Appiam mannis terit.*

17. APPIA. Cf. II. 32, 6, note.

18. EFFUSIS . . . ROTIS. "with wheels whirled wildly o'er thy paving-stones." SAXA. The Appian Way made rough travelling: cf. 20, *per impuros locos*, Hor. S. I. 5, 6, *nimis est gravis Appia tardis.*

19, 20. These lines cannot stand in the position assigned them by the MSS. As the couplet stands it must allude to some brawl in an obscure tavern at Lanuvium, the *rendezvous* of Cynthia and her effeminate lover, in the course of which Propertius' name was dragged in and besmirched. But the allusion is too obscure to be worth making, and the couplet is wholly unsuited to its immediate surroundings, falling as it does between two couplets which describe Cynthia's feats of horsemanship and naturally cohere. Lütjohann suggests as a remedy that the couplet should be placed after *l.* 2. The brawl in the *arcana taberna* will then be that caused by Cynthia on her return. By *sine me* the poet will mean that he personally took no part in the brawl, it was Cynthia's doing, and his indiscretion was provoked by her infidelity. But (1) this is not a natural translation of *sine me*; (2) the statement is false: he received severe punishment from Cynthia's hands in the course of the proceedings. Further, there is some difficulty as to the scene of the brawl. If it took place in the *arcana taberna*, *secreta in herba* (*l.* 35) must refer to some court or garden attached to the *taberna*. But against this we may urge that a party such as is described 35–42 is a trifle luxurious for an *arcana taberna*, while *secreta in herba* and the description of Cynthia's entry through the folding doors (*valvas*, *l.* 51) admirably suits the hypothesis that the scene of the poem is the small garden within the peristyle of Propertius' house (*secreta in herba* will then mean simply that their revels are concealed by a screen of greenery made by the plants and trees in the *viridarium*). Further, Cynthia's conduct in purifying the house of the pollution introduced by the presence of her rivals suggests that the scene of the poem is some familiar spot, where she has often been with Propertius,

and which she hopes to frequent again. These objections to Lütjohann's transposition are not conclusive: the vagueness of the description of the scene of the brawl prevents our pushing them home. But they prevent a belief in the *certainty* of this ingenious correction, and I therefore prefer to bracket the lines as alien to their present context without positively asserting that they can be restored to their true position.

21. "She was a sight to see as she sat there bending over the end of the pole, and daring to drive amain through rough places." She sits in the front seat and handles the reins herself, a marvel to behold: see note on *carpenta*, *l.* 23: cf. Ov. Am. II. 16, 49, supra ad *l.* 15, where Corinna is represented as driving herself.

SPECTACLUM. Cf. Hor. Sat. I. 7, 20, *in ius | acres procurrunt, magnum spectaculum uterque.* PRIMO TEMONE, i.e. the point where the pole joins the car. PEPENDIT, cf. Verg. A. V. 147, *aurigae . . . proni in verbera pendent.*

22. IMPUROS . . . LOCOS. "rough places." This use of *impurus* seems to be unique, but may be justified by the use of *purus* = clear of obstacles. Cf. Cic. Sen. 17, 59, *humus pura.* Ov. F. III. 582, *purus ager.* To regard *impuros . . . locos* as meaning "disreputable places" deprives the line of all point.

23. SERICA . . . CARPENTA. The *carpentum* was a two-wheeled covered vehicle, seating two or three persons besides the driver. It was more particularly used by women: it was in the *carpentum* that women rode, who took part in any public procession. Cf. Liv. V. 25; Tac. Ann. XII. 42. It was also used by luxurious persons such as Cynthia's lover. Cf. Iuv. 8, 146, *praeter maiorum cineres atque ossa volucri | carpento rapitur pinguis Damasippus.* In the present case the lover has evidently lent the vehicle to his mistress. SERICA, curtained with silk and fitted with silken cushions. VULSI NEPOTIS. The spendthrift lover is not content with shaving, but goes to the length of having his beard eradicated: such a practice was regarded as effeminate. Cf. Suet. Iul. 45, *circa corporis curam morosior, ut non solum tonderetur sed vellerctur etiam ut quidam exprobraverunt.* Paley translates "the close-shaved fop," which perhaps is the closest rendering short of paraphrase.

24. ARMILLATOS . . . CANES. "dogs with collars round their Molossian necks." The dogs, one must assume, are running with the carriage. *armillatus* elsewhere = braceleted, whence some editors have supposed that the dogs wore Cynthia's bracelets! But the word is ultimately derived from *armus*, "shoulder," and therefore its use to describe a collar is simple enough: it may perhaps be intended to suggest the richness of the collar: "collars rich as bracelets." MOLOSSA. The Molossians were a people of Epirus, famed for their breed of hounds.

25. "Who will one day surrender himself for hire to feed on the foul diet of a gladiator, where the beard he is now ashamed of shall master those close-shaven cheeks." Cf. Tac. H. II. 88, *gladiatoriam saginam.* Propertius prophecies that his rival having run through his money will have no choice save to turn gladiator. Freeborn citizens sometimes became gladiators for hire; they were known as *auctorati.* Cf. Hor. S. II. 7, 59, *quid refert uri virgis, ferroque necari | auctoratus eas,* with Acron's comment, *qui se vendunt ludo (gladiatorio) auctorati vocantur.*

28. MUTATO S seems a necessary correction for *multato* O; which would at best only repeat *cum fieret iniuria* of the preceding line: further there is a parallel for such a use of *multare*.

29. AVENTINAE . . . DIANAE. Diana had a temple on the Aventine. Cf. Ov. F. III. 883, *Luna regit menses: huius quoque tempora mensis | finit Aventino Luna colenda iugo.* Mart. VI. 64, 13, *Aventinae vicinus Sura Dianae.*

31. TARPEIOS LUCOS. The district known as *inter duos lucos* (cf. Liv. I. 8, 5), on the Capitoline Hill. For *Tarpeius* = *Capitolinus*, cf. III. 11, 45. IV. 4, 1, *Tarpeium nemus* note.

33. FURTA NOVARE MEA, "To renew my amorous adventures with some new flame."

35. SECRETA IN HERBA O. Cf. 19, 20, note. The phrase, though not unintelligible, is rather unusual, and it is just possible that for *herba* we should read *umbra* (Heinsius). For confusion in the MSS. between *herba* and *umbra*, cf. IV. 11, 8. But no change is needed. Tr. "hidden deep in greenery."

36. CONCUBITUS O, if right, must be loosely used for *discubitus*, the regular word for reclining at table. Palmer conjectures *discubitus:* the context would assist such a corruption and the correction is perhaps right.

37. LYGDAMUS. Cf. III. 6. "Lygdamus had charge of the wine: we had a dessert service of glass such as suits the summer, with Greek wine that smacked of Lesbos." VITRIQUE is Scaliger's certain emendation for *utrique* N, *uterque* FLDV. Cf. Copa. 29, *si sapis, aestivo recubans nunc prolue vitro | seu vis crystallo ferre novos calices.*

38. GRAECA NFL: *Grata* DV: *Graia* (Paulmier). If *Graeca* be correct we have a unique instance of this adj. in poetry, though it is common in prose. *Graius* is the adj. preferred by poets, and Paulmier's correction may be right.

SALIVA, lit = "savour," but here used for the wine itself. *Graeca saliva meri = merum Graeca saliva*: cf. 7, 37, note.

METHYMNAE, from Methymna in Lesbos, famous for its wine, cf. Ov. A. A. I. 57, *quot habet Methymna racemos.* Prop. I. 14, 2, *Lesbia vina*, note.

39. NILE. Cf. Ov. A. A. III. 317, *et modo marmoreis referant audita theatris | et modo Niliacis carmina lusa modis.* CROTALISTRIA. Cf. Copa. 1, *Copa Syrisca . . . crispum sub crotalo docta movere latus.* The castanets were the regular accompaniment for a dance.

40. ROSA may be (1) nominative or (2) ablative. (1) Tr. "And roses were there, fair in their natural beauty, meet to be scattered around": cf. Ov. F. V. 360, *accidere in mensas ut rosa missa solet.* Against this view it may be urged that (37–42) the poet is giving a description of the persons making up the party, and that the introduction of *rosa* in the midst of the names of the assembled company is awkward. (2) "Phyllis played the castanets, and fair in her artless beauty was right content to be pelted with roses." This interpretation is at once the most natural and the most picturesque.

MAGNUS O is generally rejected for *nanus*, the conjecture of Beroaldus. That the line refers to a dwarf is obvious. But *Magnus* may be regarded as a name given to the dwarf in jest: *suos breviter concretus in artus* is enough to tell us that he was a dwarf. I do not think we are justified in rejecting *Magnus* from the text, though *nanus* is a neat

correction. Dwarfs were fashionable at this period. Cf. Plin. VII. 75, *eodem (Augusto) praeside minimus homo duos pedes et palmum Conopas nomine in deliciis neptis eius fuit.* Suet. Aug. 83.

SUOS . . . IN ARTUS. "With short and shrunken limbs."

42. CAVA BUXA. "Clapped his deformed hands to the sound of the flute." For *buxa* = flute, cf. Ov. M. XIV. 537, *inflati murmur buxi.* F. VI. 697, etc. (Hertzberg interprets *cava buxa* as "castanets." This is possible, but *buxum* and *buxus* elsewhere, when used to describe a musical instrument, always mean "flute." With Hertzberg's translation of *buxa* we may understand *either* that the dwarf clapped his hands to the sound of Phyllis' castanets, *or*, as Hertzberg prefers, that he waved his hands as he played the castanets himself. In support of this view, he points out that two bronze figures of dwarfs playing castanets have been found at Herculaneum.)

43–46. "The proceedings were dismal, the lamps would not burn, the table got upset, I had no luck at the dice, and my thoughts were at Lanuvium."

43. NEQUE CONSTABAT. "flickered." Paley is perhaps right in seeing an allusion to the superstition that a sputtering lamp foreboded a new arrival, cf. 3, 60, note. The lamps, though well filled, flickered and inspired Propertius with a fear of Cynthia's arrival.

44. "And the table's top fell face upwards upon the feet that had supported it." The top of the table was removable: cf. Petron. 35, *ferculum insecutum est plane non pro expectatione magnum: novitas tamen omnium convertit oculos; rotundum enim repositorium duodecim habebat signa in orbe disposita.* 36, *superiorem partem repositorii abstulerunt.* The fall of the *repositorium* was ill-omened. Cf. Plin. XXVIII. 26, *bibente conviva mensam vel repositorium tolli inauspicatissimum iudicatur.*

45, 46. TALOS. "dice." Four *tali* were used marked *on four sides only*, with the numbers, 1, 3, 4, 6. The lowest throw was four aces (cf. Plaut. Curc. II. 3, 78), the highest that in which the numbers cast were all different (cf. Mart. XIV. 14). The highest throw was called *Venus* or *Venereus iactus* (cf. Hor. Od. II. 7, 25, *quem Venus arbitrum | dicet bibendi*), the lowest *canes* (cf. Ov. A. A. II. 206, *damnosi facito stent tibi saepe canes*).

48. TOTUS (Cuypers) is a necessary correction for *solus*. *solus eram*, could only mean "I was alone (solitary) at Lanuvium." It could not mean "I was at Lanuvium and Lanuvium only." For that we should require *solum*.

50. PRIMOS LARES = the entrance of the house.

52. "With no artful adornment of her hair, but lovely in her wild fury." Cf. Ov. A. I. 14, 21, *tum quoque erat neglecta decens.*

56. Cf. Ov. Tr. I. 3, 26, *haec facies Troiae cum caperetur, erat.*

57, 58. VICINAS TERRITA CLAMAT AQUAS. "Calls out in terror on the watery neighbourhood." *vicinas aquas* means no more than *viciniam aquosam.* Cf. *Esquilias aquosas* (1). (For *unques* v gives *ignes* with some late MSS.: sc. Cynthia throws the lamp in Teia's face: she cries out for water to quench the flames; the change is absurd.)

60. INSANA SEMITA NOCTE SONAT. "The street rings loud with the madness of the night." *voce* (Fruter) is quite a needless change and weakens the line.

68. PLUTEI. The *pluteus* is the raised head of the couch. Cf.

Mart. III. 91, 10, *puer pluteo vindice tutus erat*; Suet. Cal. 26, *cenanti modo ad pluteum modo ad pedes stare.* Behind this Lygdamus attempts to hide, crouching at its very feet, *fulcra.* SINISTRA sc. to our left.

70. GENIUMQUE . . . MEUM ADORAT. Every man was believed to possess a genius, a kind of guardian spirit born and dying with him. Cf. Hor. Ep. II. 2, 187, *scit Genius natale comes qui temperat astrum.* The genius is "the idea of the man's self projected from himself and divinized" (Wickham). In urgent petitions appeal is often made to the genius of a person. Cf. Hor. Ep. I. 7, 94, *quod te per Genium dextramque deosque Penates | obsecro et obtestor.*

71. SUPPLICIBUS PALMIS. He embraces her feet, which she only allows him to touch with reluctance. Cf. Ov. Ex Pont. III. 1, 149, *submissaque terra | ad non mortales bracchia tende pedes.*

73. "Hear then the conditions of the law that I impose." ERIT, where in prose we should have *sit* or *futura sit.* For the indicative in indirect question, cf. II. 16, 29, III. 5, 27.

75. POMPEIA . . . UMBRA, For the *Porticus Pompeia* Cf. II. 32, 11, note. CULTUS. In rich attire, sc. to attract the eyes of women.

76. FORUM. Gladiatorial shows were given not only in the amphitheatre erected in 29 B.C., but also in the forum. Cf. Ov. A. A. I. 163, *hos aditus circusque novo praebebit amori | sparsaque sollicito tristis harena foro.* Tr. II. 282, *Martia cum durum sternet harena forum.*

77. SUMMUM THEATRUM. Propertius was susceptible to the charms of fair spectators in the theatre. Cf. II. 22, 4. *o nimis exitio nata theatra meo.* Women were allowed by Augustus to sit only in the upper portions of the theatre. Cf. Suet. Aug. 44, *feminis ne gladiatores quidem, quos promiscue spectari sollemne olim erat, nisi ex superiore loco spectare concessit.* Hence Propertius has to turn his gaze *ad summum theatrum.* Cf. Ov. A. II. 7, 3, *sive ego marmorei respexi summa theatri.*

78. "Let never a litter reveal itself unveiled to your loitering gaze." SE DET (Gruter) is perhaps the simplest correction of the meaningless *sudet* O. But *nudet* (Koch) *operta* v, "lay bare its hidden sights," is almost equally possible. (*sidat* (Paulmier), "halt open to your gaze," is less likely to have been corrupted into *sudet.*) TUAE MORAE = *tibi moranti.* APERTA, "with the curtains drawn back."

79. LYGDAMUS . . . VENEAT. As this is one of the conditions imposed on Propertius it is clear that Lygdamus must have belonged to Propertius and only have been lent to Cynthia. This command was apparently not carried out by the poet, as he was still his slave at the time of Cynthia's death. Cf. 7, 35, *Lygdamus uratur, candescat lamina vernae.*

81. LEGIBUS UTAR. "I will obey the laws you impose."

82. IMPERIO . . . DATO. "Exulting in the dominion I had given her over me."

84. SUFFIIT (Beroaldus) AC (Baehrens). *suffic at* L, *sufficat* FN, *suffocat* DV. *ac* is preferable to *et* as accounting for the introduction of *c* into the various corruptions of *suffiit.* *suffiit ac* was miswritten *suffit ac*, this became *sufficat* and *et* was inserted *metri gratia.* Cynthia regards the place as polluted by the presence of her rivals and solemnly purifies all they had touched, before she will have anything to do with

Propertius. *suffire* = to purify by fumigation. Cf. Ov. F. IV. 739–742.

85. TOTAS . . . LACERNAS. Paley explains the plural as implying the cloak with all its appendages. This may be right, but *lacernas* is more probably used loosely = *vestes*, "all my raiment." Cf. Mart. IV. 2, *spectabat modo solus inter omnes | nigris munus Horatius lacernis.*

86. Cf. Plin. XXXV. 177, *habet (sulpur) et in religionibus locum ad expiandos suffitu domos.* Ov. F. IV. 740, *tactaque fumanti sulpure balet ovis.* TER, the mystic number. Cf. Verg. A. XI. 188, *ter circum accensos cincti fulgentibus armis | decurrere rogos, ter maestum funeris ignem | lustravere, etc.*

87. MUTATO . . . LECTO. "Having changed the coverlets of the couch one by one."

88. RESPONDI O can only mean "I complied with her request." But this is a mere repetition of *respondi ego "legibus utar,"* so awkward and frigid as to be impossible. *respondi* seems to have crept in from *l.* 81: no very satisfactory correction has been suggested: *despondi* (Jacob), "I gave her my pledge," is open to the same objections as *respondi*: *res pacta* (Müller), "we came to terms": *lis posita* (Baehrens), "the quarrel was laid aside," *escendi*, sc. *torum* (Postgate) are all possible, though in the latter case we should require the plural rather than the singular. The text cannot be restored with certainty. *toto* O is meaningless, *tuto* σ is weak, NOTO Heinsius is the simplest correction.

IX

This elegy describes the foundation of the Ara Maxima by Hercules and the establishment of his worship in Italy. He was passing through Italy with Geryon's cattle, They were stolen by Cacus, whom Hercules slew after a struggle. Overcome with thirst he sought for water and found none save a spring within an enclosure sacred to the Bona Dea, and accessible to women only. He burst into the sacred place despite the prohibition of the priestess, and founding the Ara Maxima, ordained, that as men were excluded from the worship of the Bona Dea, so women should be excluded from the worship of Hercules. Cf. Liv. I. 7; Macrob. I. 12, 27.

2. ERYTHEA. The mythical island in the far west inhabited by Geryones. See III. 22, 9, note. Cf. Ov. Fast. I. 543, *boves Erytheidas.*

3. AD INVICTOS Itali: *et advictos* N: *et advinctos* D: *et adiunctos* VL: *et adiutos* F. *et* is clearly wrong: *ad invictos* is perhaps the simplest correction: *invictos* = unconquered by man," so "wild," "uninhabited." With this correction we must assume that *ad invictos* was inadvertently written *advictos* and *et* inserted *metri gratia.* It is on the whole closer to the MSS. than *intactos* (Postgate), or *incultos* (Baehrens), and gives good sense. Lachmann conjectured *eductos.* This is very close to the MSS.: but the sense "elevated" is less forcible than *invictos* (for this use of *eductus*, cf. *eductum dorsum* (of the Apennine), Lucan II. 428.)

PECOROSA PALATIA. Cf. III. 9, 49, note. Propertius perhaps alludes to an absurd derivation of the name recorded by Varro, L. L. V. 53, *eundem hunc locum (Palatium) a pecore dictum putant quidam; itaque Naevius Balatium appellat.*

4. Cf. Liv. I. 7, 4.

5. VELABRA. This name was given to the marshy land lying between the *Vicus Tuscus* and *Forum Boarium*. In early times (cf. Varro, L. L. V. 46), the Aventine was cut off by water from the rest of the city and could only be visited by means of boats (cf. *l.* 6). Varro derives the name from *veho. Velabrum a vehendo. Velaturam facere etiam nunc dicuntur qui id mercede faciunt.* Propertius appears to derive it from *vela*. Cf. *velificabat, l.* 6. This legend makes the *Velabrum* extend far beyond its real site, which cannot be said to lie between the Palatine and Aventine. QUOQUE, "and whither." *quaque* 5 may be right, but is not absolutely necessary.

7. CACO. Cacus, the son of Vulcan, dwelt on the Aventine. Cf. Verg. VIII. 230; Ov. F. I. 543, *Cacus Aventinae timor atque infamia silvae.* For the story, cf. Ov. l.c.; Verg. A. VIII. 190.

INFIDO HOSPITE. Cacus is represented as having offered hospitality to Hercules. There is no hint of this in Vergil or Ovid: faint traces may perhaps survive in Diodorus' account of Hercules' visit to Rome, IV. 21, 2, where Hercules is said to have been hospitably entertained by two distinguished Romans, Cacius and Pinarius. It must be admitted, however, that there is in that passage no mention of the *Cacus* of the ordinary legend: the theory rests entirely on the connexion of Hercules with a Roman of the name *Cacius* (see Rothstein ad loc.). IOVEM = *Ζεὺς ξένιος*,

9. ANTRO. Cf. Verg. A. VIII. 193, *hic spelunca fuit, vasto summota recessu etc.*

INCOLA (Itali): *insula* O; Schrader would read *accola* on the ground that Liv. I. 7, 5, speaks of him as *accola eius loci.* But this proves nothing for Propertius.

10. TRIA . . . ORA. Propertius alone assigns him three heads: there was perhaps some confusion between Cacus and Geryon, who also had three heads.

12. Cf. Ov. F. I. 550, *traxerat aversos Cacus in antra feros.*

13. DEO = *Iove.* Cf. *l.* 8.

SONUERE. "Betrayed by the sound," "indicated": an extension of the use of *sono* = to signify. Cf. Cic. Fin. II. 2, 6, *quid sonet haec vox voluptatis.*

14. IMPLACIDAS. "cruel," "wild." Cf. Ov. F. I. 557, *ora super postes affixaque bracchia pendent,* | *squalidaque humanis ossibus albet humus.* Verg. A. VIII. 196.

15. MAENALIO RAMO. The club of Hercules. Cf. *Hylaei rami,* I. 1, 13. Propertius seems to follow a legend making Hercules get his club from Mount Maenalus in Arcadia. Other versions of the legend make him hew the club on Helicon (Theocr. 25, 209), near Trozen (Paus. II. 31, 10), near Nemea (Apollod. II. 71). It is possible that Propertius follows the last account. Rothstein points out that Seneca (H. Oet. 1816) seems to regard Lerna and Nemea as belonging to Arcadia: *petam Cleonas? Arcadum populos petam* | *meritisque terras nobiles quaeram tuis?* | *hic dira serpens cecidit, hic ales fera,* | *hic rex cruentus, hic tua fractus manu,* | *qui te sepulto possidet caelum leo.* In that case *Maenalio* will be used loosely = *Arcadio.*

PULSUS RAMO. Cf. Ov. F. I. 575, *occupat Alcides, adductaque clava trinodis* | *ter quater adverso sedit in ore viri.*

18. BIS MEA PRAEDA. He had fought Geryon to win them and now had recovered them from Cacus.

19. BOVARIA. The Forum bovarium or boarium in reality owed its name to the fact that it was a cattle market; cf. Liv. XXI. 62, *forum olitorium.* (Cf. Varro, L. L. V. 146.)

SANCITE. "inaugurate" "establish."

20. ERIT. For the singular verb attracted to the number of the predicate, cf. II. 14, 24, note.

21. TORQUET. "torments." Cf. III. 6, 39, *consimili torquerier igni.*

22. FETA. (1) "The teeming earth supplied no water." sc. it supplied his cattle's wants with its rich pasture, but not his own. (2) "The earth brought forth no water for his use" ("terra feta non erat Herculi nec potum ministrabat," Hertzberg). Either interpretation is possible, the last being perhaps simplest. For the latter interpretation, cf. Stat. Silv. III. 2, 17, *feta tepentibus undis | litora.*

23. "Where a sacred grove makes a dark encircling wood." Cf. Ov. A. A. III. 689, *silva nemus non alta facit.* UBI (Heinsius) for *ab* O. The latter is impossible: the grove cannot be said to "make a wood out of a shadowy circle." For a similar corruption cf. III. 15, 32. UMBROSO ORBE, abl. of quality.

25. FEMINEAE . . . DEAE. Cf. Macrob. Sat. I. 12, 27, *haec (Bona Dea) apud Graecos ἡ θεὸς γυναικεία dicitur, quam Varro Fauni filiam tradit, adeo pudicam, ut extra γυναικωνῖτιν nunquam sit egressa, nec nomen eius in publico fuerit auditum nec virum unquam viderit nec a viro visa sit, propter quod nec vir templum eius ingreditur.*

FONTES PIANDOS. "Holy fountains," lit. "that must be appeased with offering." Cf. I. 1, 20, note.

26. Cf. *l.* 53, note.

27. DEVIA. "Remote."

28. PUTRIS CASA. Cf. Hor. Ep. I. 10, 49, *post fanum putre Vacunae.* But *turis* Heinsius is a tempting correction. ODORATO IGNE, sc. incense had been thrown on the altar. LUXERAT, "had been lit and was still shining," would give the force of the pluperfect.

29. POPULUS. "The tree sacred to Hercules and so giving as it were an omen of his reception," Paley, perhaps rightly. The poplar grew on the banks of Acheron, and Hercules made a crown of its leaves when he returned with Cerberus from Hades. Cf. Verg. E. 7, 61, *populus Alcidae gratissima.* G. II. 66. LONGIS FOLIIS, "with its lofty leaves" or perhaps better "with its long spire of leaves." The epithet is transferred from *populus* to *foliis.*

32. VERBA MINORA DEO. "Words beneath the large utterance of a god," sc. because the words of a suppliant. Cf. Ov. Met. VI. 368 *verba minora dea.*

33. ANTRO. Cf. 4, 3, *lucus erat felix hederoso conditus antro,* note.

35. "Longing for some fountain I wander, and amid haunts that echo with the sound of water." With this, the traditional interpretation, we must understand *loca* with *sonantia.* The phrase is clear and natural, but there is no exact parallel, Hertzberg quotes Ov. Met. V. 405, *perque lacus altos et olentia sulpure fertur,* but he suppresses *l.* 406, thereby concealing the fact that *olentia sulpure* is the epithet of *stagna Palicorum.* Rothstein regards *circaque sonantia lymphis* as going with *fana, l.* 34, and regards *fontis egens erro* as parenthetical. But there is no real difficulty in the traditional punctuation: SONANTIA = *sonantia loca* is merely an extension, unique, but natural

of the common poetical use of the neut. plur. in phrases such as *per opaca locorum*, etc.

36. SUCCEPTO N: *suscepto* FLDV. Caper Orth. (VII. 98, Keil), *suscipimus ad animum et mentem refertur, succipimus corpore.* Velius Longus (VII. 64, 17, K.), *aliud est amicum suscipere, aliud aquam succipere.*

37. Hercules relieved Atlas of his burden for a brief space. Cf. Sen. H. F. 72, *mediusque collo sedit Herculis polus,* | *immota cervix sidera et caelum tulit.*

40. NOCUAS (Santen): *vatas* N: *vacuas* DV: *natas* FL. NOCUAS is a certain correction: the generally accepted *vastas* fails to account for the reading of DV, and is not nearly as likely to have been corrupted as the rarer *nocuas.* (For a similar confusion, cf. 2, 19, *noces* N, *voces* FL, *vaces* DV.)

41. "And how for me alone of mortals the darkness of hell was not dark." He alludes to his exploit of carrying off Cerberus from the underworld.

42. ACCIPITE Σ: *accipit* O. The line, with the exception of *haec* for *hic* FLDV (*et* N), recurs in O at *l.* 66. If it be genuine here, *accipite* is a necessary correction, while *haec* vf is a slight improvement though not absolutely required; it is however supported by *et* N. The line has with some justice been regarded as an interpolation: its repetition, though suspicious, is, however, not wholly inconceivable, and the line may perhaps be retained. (Palmer suggests that the original line ran *accipite et fesso flumina grata date,* and that *vix mihi terra patet* crept in owing to the similarity of the beginning of this line and 66.)

45. ALIQUAM F is preferable to *aliquem* NLDV as Hercules is addressing himself to women only.

47. He alludes to his service in the house of Omphale, cf. II. 34, 35; III. 11, 17. Ov. A. A. II. 217, *ille, fatigata praebendo monstra noverca,* | *qui meruit caelum, quod prior ipse tulit,* | *inter Ioniacas calathum tenuisse puellas* | *creditur et lanas excoluisse rudes.*

48. LYDO. Cf. III. 11, 18. Omphale was queen of Lydia. COLO, masculine. Cf. 1, 72, note.

49. FASCIA. A band worn by women to support the breasts. Cf. Ov. A. A. III. 274, *inflatum circa fascia pectus eat.*

53. PARCE OCULIS is simplest taken = "forbear to gaze." Cf. Tib. I. 2, 33, *parcite luminibus: . . . celari vult sua furta Venus.* It may however mean, "Have a care for your eyes:" blindness was the penalty for the man who intruded on the sanctuary, see the following note.

55. PIATUR. "is avenged," sc. if violated. Cf. Iuv., 13, 54, *grande nefas et morte piandum.* METUENDA LEGE: that the punishment here was blindness is shown by the next couplet, which quotes the parallel case of Tiresias.

56. SE VINDICAT. "Guards its sanctity in its remote shrine," or "by the remoteness of its shrine." CASA, cf. *l.* 28.

57. MAGNO, "at a great cost," is Passerat's brilliant emendation of MAGNAM O. It is confirmed by Call. Λουτρὰ Παλλ. 101: *ὅς κέ τιν' ἀθανάτων, ὅκα μὴ θεὸς αὐτὸς ἕληται,* | *ἀθρήσῃ, μισθῷ τοῦτον ἰδεῖν μεγάλῳ.*

58. GORGONE. Cf. II. 2, 8, note.

60. UNA in strong opposition to ALIOS, "*other* springs for you, this

one for maidens" (Postgate, Journ. Phil. XXI. 67). SECRETI LIMITIS, "with secret channel."

67. MAXIMA . . . ARA. It was situated in the Forum Boarium: cf. Verg. A. VIII. 271, *hanc aram luco statuit, quae maxima semper | dicetur nobis et erit quae maxima semper.*

GREGIBUS REPERTIS, abl. abs.

69. Cf. Macrob. Sat. I. 12, 27.

70. *Hercule exterminium nescit* (*Hercle* L) O. This hopeless corruption admits of no certain correction; HERCULIS AETERNUM (Heinsius) NEC SIT (Housman) is perhaps the least unsatisfactory. "That the thirst of Hercules be avenged for all eternity." This receives some support from *extremum* cod. Par. 7989. Other suggestions are *eximii ne sit*, V ex corr. (? a correction by a later hand) and *exclusi* (Mr. S. G. Owen). The former has no particular probability, the latter, though its sense is suggested by *exterminium* (a late Eccl. word for expulsion or destruction), fails to account for the termination *um*.

71–74. There is some doubt as to whether the order of the MSS. is correct. We should expect the prayer of 71, 72 to mark the conclusion of the poem; 73, 74 seem to come as an afterthought, explaining the poet's reason for the use of the title *Sancte*. Schneidewin, therefore, would transpose the couplets. This gives the poem in some respects a less lame conclusion, but on the other hand 73, 74 are unduly abrupt in their new position, I therefore, though with some doubt, retain the MSS. order: the objections raised against it are not insuperable: the question is one of taste, not of logic.

71. SANCTE O: *Sance* (Heinsius). The allusion is undoubtedly to *Sancus*, the Sabine title of Hercules. Cf. Varro, L. L. V. 66, *et putabant hunc* (*Deum Fidium*) *esse Sancum ab Sabina lingua, et Herculem a Graeca.* Fest. p. 229. But in view of C.I.L. VI. 568, *Sanco Sancto Semoni Deo Fidio sacrum*, and Phaedr. V. 4. 1, *Sancto Herculi*, the conjecture of Heinsius cannot be considered absolutely certain. The chief point in its favour is that we should expect a title suggesting an active meaning, such as *Sancus* might suggest, rather than the passive *Sanctus*, in view of the statement, that Hercules received the title *quoniam sanxerat orbem.*

For this concluding prayer, cf. Verg. A. VIII. 301, *salve, vera Iovis proles, decus addite divis | et nos et tua dexter adi pede sacra secundo.*

72. INESSE. "Be pleased propitiously to take your place in this my book," i.e. to be content with my rendering of your story.

73. SANXERAT. "had made holy."

74. SANCTUM COMPOSUERE. (*Sancum* Heinsius.) "Set up a temple to him as Sanctus." Cf. Ov. F. I. 639, *nunc bene prospicies Latiam, Concordia, turbam: | nunc te sacratae constituere manus.* The ordinary phrase would be *componere templum deo.* Cf. Ov. F. I. 707 *fratribus illa* (sc. *templa*) *dein fratres de gente deorum | circa Iuturnae composuere lacus.*

CURES. The ancient capital of the Sabines, Cf. Ov. Met. XIV. 778, *sati Curibus = Sabini. Cures* elsewhere is masculine.

TATIAE, adj. from Tatius, the king of the Sabines. Cf. 4, 7 note.

X

This elegy describes the origin of the title *Iuppiter Feretrius*, and tells the story of the winning of the *spolia opima* (sc. *quae dux duci*

detraxit, Liv. IV. 20, 6) dedicated in his temple. For the derivations proposed for the title Feretrius by Propertius, cf. *l.* 46, note. This, like Ell. 2, 4, 6, 9, seems to have been destined for his projected work on the lines afterwards followed by Ovid in his Fasti. The occasion of the elegy is uncertain. Some special attention had been called to the subject by Augustus' restoration of the Temple of Jupiter Feretrius, which was falling into ruin (cf. Mon. Anc., 4, 5; Liv. IV. 20, 7), being the oldest of all the temples of Rome (Liv. I. 10, 7). This restoration was undertaken *Attici admonitu* (cf. Corn. Nep. Att. 20, 3). Now Atticus died 33 B.C., so that unless the undertaking was long delayed, we can hardly connect this poem in Propertius' later manner with the Temple's dedication.

1. CAUSAS. "origins." Its employment is perhaps suggested by the Αἴτια of Callimachus. Cf. Ov. F. I. 1, *tempora cum causis Latium digesta per annum* | . . . *canam.*

2. ARMA depends on the sense *canere* implied in *aperire causas.*

4. Cf. III. 1, 17, *opus hoc de monte sororum* | *detulit intacta pagina nostra via.*

5. IMBUIS EXEMPLUM. "you set the example." The usual construction is *imbuere aliquem aliqua re.* For the simple accusative, cf. Ov. A. A. I. 654, *infelix imbuit auctor opus.* The use of *imbuere* = "to do anything for the first time," "to inaugarate," is purely poetical. HUIUS PALMAE, sc. the *spolia opima.*

6. EXUVIO LDV = *exuviis*, is ἅπ. λεγ.: a parallel is found in the form *delicium* = *deliciae*, cf. Copa. 26; Mart. VII. 50, 2. (Postgate suggests *exuto*, but *exuvio* is hardly likely to be a corruption; cf. *exvivo* N, *eximio* F.)

7. ACRONTA. Acron, king of Caenina (a small town of Latium, near Rome), declared war on Rome on account of the rape of the Sabine women. He was defeated and slain in single combat by Romulus. Cf. Liv. I. 10, 2. His spoils were carried to the Capitol to be dedicated to Jupiter *fabricato ad id apte ferculo* (= *feretro*): From this circumstance Livy derives the name Feretrius.

The form *Acronta* O, is formed on the analogy of Greek names such as *Thermodon*, *Acheron*. *Acrona* seems to be the regular form, cf. C.I.L. I. 1_2 S. 189, and it is possible that *Acronta* is a corruption, due perhaps to a reminiscence of the somewhat similar *Acheronta*. IN EVERSUM . . . EQUUM, i.e. "horse and man are slain together, the rider falling dead over his fallen steed."

9. HERCULEUS. "sprung from Hercules' line." Propertius is our sole authority for this statement.

12. "Gave up his own, ay and they dripped with his own blood." For the abl. with *siccus* on the analogy of *carere*, etc., cf. Verg. A. IX. 64, *siccae sanguine fauces.*

14. ANTE goes with *occupat*, "forestalls him with prayers that heaven accepted." Cf. Ov. Tr. I. 10, 6, *occupat egressas quamlibet ante rates.*

17. VIRTUTUMQUE DV: *virtutemque* FL: *virtutisque* N. In choosing between *virtutumque* and *virtutisque* we may decide for the former on these grounds. (1) The plural of *virtus* is distinctly less common than the sing. and therefore less likely to be a corruption here. (2) *virtutum* avoids the unpleasing assonance of *urbis* and *virtutis*. (3) FL strongly support DV and the termination *is* given by N is probably due to the influence of *urbis.*

18. A PARCO (Jacob): *a porco* O, i.e. he came from an unluxurious, thrifty home, and so could well endure the hardships of the camp. Cf. Hor. Od. I. 12, 41, *hunc et incomptis Curium capillis | utilem bello tulit et Camillum | saeva paupertas et avitus apto | cum lare fundus.* (*aprico . . . lare* fv. adopted by Paley, following most of the early editors, is impossible. It could not mean "without the shelter of a tent." *apricus* = "sunny," and would be in entire contradiction to *frigida castra.*)

19. ET O connects the line with the preceding couplet, but comes curiously late in the sentence. It is possible that we should read with Postgate *idem eques, e frenis idem fuit aptus aratris* (*e frenis* = "fresh from the reins"). The suggestion is most ingenious and not improbably gives the true reading. But the change cannot be regarded as absolutely necessary.

20. "His helmet was of wolf-skin decked with a shaggy plume." Cf. Verg. A. VIII. 128, *vitta comptos praetendere ramos.* Paley translates *compta* "combed"—"with its shaggy hair combed into shape." But though the Latin might conceivably bear this meaning, his interpretation is needlessly elaborate. For the wolf-skin helmet, cf. Verg. A. VII. 688, *fulvosque lupi de pelle galeros | tegmen habent capiti.*

21. PYROPO, a blend of gold and copper. Cf. Plin. XXXIV. 94; Ov. M. II. 2, *flammasque imitante pyropo.*

25, 26, 23, 24. This transposition (Passerat) is absolutely necessary. For (1) by the time of the exploit of Cossus (428 B.C.) Rome had fought not a few battles beyond the Tiber: the war here described was the *second* war with Veii, while *Nomentum*, a town only three miles from Rome, was conquered by Tarquinius Priscus nearly two centuries previously (cf. Liv. I. 38, 4). By this time, more than three centuries after its foundation, the power of Rome was considerable. (2) *Cossus at insequitur* is intolerably abrupt if it immediately follow *l.* 22, but is natural enough if it follow *l.* 26. The sense then is, "In these early days Rome's strife was petty enough, but later came more serious conflicts." If we accept the MSS. order we must attribute the grossest inaccuracy to the poet, inaccuracy hardly probable in a professedly archaeological poem.

26. TERNA Σ: *terra* O: "the scanty acres." For *terna* = *tria*, cf. Tib. IV. 1, 112, *terna minus Pyliae miretur saecula famae.* For *tres* used to express vaguely a small number, cf. the common phrase *tribus verbis* (e.g. Ov. ex P. IV. 3, 26). Niebuhr's view that *terna* alludes to a triple division of land among the three original tribes of Rome is too elaborate for such a casual allusion.

23. Tolumnius, king of Veii (according to Liv. IV. 19) was killed before the gates of *Fidenae* by the consul *Cornelius Cossus*, Rome having declared war on that city for the murder of Roman ambassadors. Propertius here (31–34) represents the slaying of Tolumnius as an incident of the siege of Veii. Florus (I. 12) supports this view, but it is possible that he may have taken Propertius as his authority. Cf. *l.* 27, note.

24. LABORIS ERAT = *laboriosum erat.* Cf. Cic. de Or. I. 33, 150, *res est magni laboris.*

27. Cf. Florus. I. 12, *hoc tunc Veii fuere, nunc fuisse quis meminit? quae reliquiae, quod vestigium? laborat annalium fides, ut Veios fuisse credamus.* Veii was eventually captured by Camillus.

28. AUREA SELLA, i.e. Veii had a king.

31. PORTAE ARCEM. A tower over the gateway.

32. FRETUS = *confidenter*. There is no parallel for this absolute use of *fretus*. (Rothstein quotes Stat. Th. VI. 23, *tunc pontum irrumpere fretae*, regarding *irrumpere* as historic infin. This is possible, but it may equally well be dependent on *fretae* with which we may supply *sunt*.) It is, however, easy to supply *urbe* from *ab urbe sua*; the sense is clear enough.

34. VINEA. A penthouse used to protect the besiegers at their siege-works. DUCTUM OPUS is vaguely used for the advanced works of the besiegers. Tr. "Where the long mantlet hid the earthworks' line" (*ductum*).

35. FORTI: dat. after *melius*, rather than—as Rothstein takes it—an epithet of *campo*.

37. Cf. Liv. IV. 19, 5, *caputque abscisum victor spiculo gerens terrore caesi regis hostes fudit*.

39. M. Claudius Marcellus defeated the Gauls at Clastidium 222 B.C., and won the *spolia opima* by slaying Virdomarus their leader with his own hand. Cf. Verg. A. VI. 855, *aspice ut ingreditur spoliis Marcellus opimis*. A RHODANO (Postgate): *a Rheno* O. "Who had crossed from the Rhone into Italy." The Insubres, who were at war with Rome, were Cis-Alpine Gauls, but had trans-Alpine allies: cf. Polyb. II. 34, 2, *ὥρμησαν ἐπὶ τὸ μισθοῦσθαι τῶν περὶ τὸν Ῥοδανὸν Γαισατῶν Γαλατῶν εἰς τρισμυρίους*. It is possible that they may have had other allies from the banks of the Rhine, but ancient historians lend no support to the reading *a Rheno*, which is perhaps imported, owing to a fancied need of uniformity, from *l.* 41. I therefore accept Postgate's correction. Virdomarus was, according to the Epitome of Livy, Bk. 20, king of the Insubres. Propertius appears to make him king of the Gaesatae. Rothstein asserts that Plutarch, Marcellus 6, regards him as king of the Gaesatae. This is a possible interpretation, but Plutarch's language is ambiguous and may be brought into line with the statement in Livy Epit. (*ἐκεῖθεν δὲ μυρίους τῶν Γαισατῶν ὁ βασίλευς Βριτόμαρτος ἀναλαβών*).

40. CUI (Guyet): *cum* O. *cui* involves the slightest possible change and gives much improved sense, inasmuch as it brings the winning of the shield as a trophy into direct connexion with *Claudius*.

41. RHENO O: *Brenno* S. *Rheno* is perfectly satisfactory. Virdomarus was at least as likely to claim descent from the river-god as from Brennus, nor does such a claim necessitate his living near the Rhine.

42. E RECTIS (Passerat): *erecti* N: *effecti* FLDV. *e rectis . . . rotis*, "from wheels unswerving." *rectis* describes the steady course of the charging chariot. Cf. Caesar's description of the war chariots of Britain, B. G. IV. 33, 1, *primo per omnes partes perequitant et tela coniciunt atque ipso terrore equorum et strepitu rotarum ordines plerumque perturbant. e flexis* (Postgate) is possible: "though he turn his car this way and that, he is still nimble to throw his javelin."

MOBILIS governs *fundere* (epexeg. infin.), "quick to throw." Cf. Hor. Od. I. 12, 11, *blandum et auritas fidibus canoris | ducere quercus*.

GAESA. The *gaesum* was a heavy Gallic javelin. Propertius probably alludes to the fact that Virdomarus was *Γαισατῶν βασιλεύς*. Cf. 39, note.

43. ILLI UT VIRGATIS IACULANS IT AB AGMINE BRACIS (Postgate):

illi virgatis iaculantis ab agmine bracis O. "As he went forth from the ranks in striped breeches hurling his spears." For *virgatis* cf. the description of the Gauls on the shield of Aeneas : Verg. A. VIII. 660, *virgatis lucent sagulis*. The reading of O is corrupt : the genitive *iaculantis* is impossible after the dative *illi* : Rothstein adduces IV. 7, 23, *at mihi non oculos quisquam inclamavit euntis* in its support. But there (1) the reading is doubtful ; (2) *euntis* comes close to *oculos*, which may account for the genitive instead of the more normal dative ; (3) *euntis* is considerably further removed from *mihi* than *iaculantis* from *illi*, and the irregularity is therefore less noticeable. Further, *virgatis bracis iaculare ab agmine* is an almost impossible phrase for *bracis indutum iaculare*. (*virgatas maculanti sanguine bracas* (Schrader) gives good sense, but departs too widely from the MSS.).

44. TORQUIS. Cf. Verg. A. VIII, 660, *tum lactea colla | auro innectuntur*.

UNCA may perhaps mean no more than "curved." More in consonance with the general use of *uncus* is Paley's suggestion, that it has reference to "the hook and eye by which the collar was clasped round the throat."

45. HAEC D : *nec* FL : *nunc* NV. *haec* sums up what has gone before. *nunc* is pointless. The *spolia opima* had reposed in the temple ever since their dedication. CAUSA, cf. 1, note.

46. The derivation from *ferire* is given also by Plut. Rom. 16. OMINE CERTO, "with heaven's sure favour," cf. *l.* 14, *votis occupat ante ratis*.

47. The derivation from *ferre*, probably correct, is given by Livy, I. 10, 6 (*l.* 7, note).

XI

This elegy takes the form of a funeral *laudatio* of a noble Roman lady, Cornelia, spoken by herself. It is possible that it may have formed the inscription on her tomb. She was the daughter of Cornelius Scipio (an ex-consul, cf. Suet. Aug. 62) and Scribonia, afterwards the wife of Augustus. She married L. Aemilius Paullus, cos. suff. 34 B.C., and the last of the censors 22 B.C. She had two sons, L. Aemilius Paullus and M. Aemilius Paullus (cf. 63, note), and a daughter, of whom nothing more is known than what is recorded in *l.* 67. Her brother P. Cornelius Scipio was consul 16 B.C., and during his consulship she died (cf. 66, note). This elegy may therefore be dated with some certainty as belonging to 16 B.C.

The poem opens, 1–14, with a request to her husband to cease his lamentations. All is in vain when once the portal of Hades has closed. 15–28 she turns to the judges of the underworld and bids them hear her while she pleads her cause. Her proud defence of her life occupies *ll.* 29–72. She then turns to her husband and children to give them her last instructions and her blessing, 72–96, and concludes, 97–102 : "You have my case : may Hades grant me a due reward of my merits." It will be seen that 72–96 form a digression ; she addresses not her judges, but her husband and children. But the digression is both natural and pathetic, and redounds to Cornelia's credit as much as any of the pleas she has directly urged before her judges. Further, we must remember that by an inconsistency inseparable from the general plan of the poem her husband and offspring are regarded as witnesses in her favour before the court of Hades. This final appeal to them is

therefore perfectly natural. The elegy in point of form is highly artificial, but the artificiality is transfigured by the dignity and nobility of the sentiment.

1. URGERE. "to burden," "oppress." Cf. Plaut. Poen. IV. 2, 35, *at onus urget.* Hor. Od. I. 22, 20, *quod latus mundi nebulae malusque Iuppiter urget.* (Od. II. 9, 9, *tu semper urges flebilibus modis Mysten ademptum*, quoted by the commentators gives, I think, a somewhat different shade of meaning = *perseveranter prosequeris.*)

3. INFERNAS LEGES. The jurisdiction of Hades. FUNERA = *Manes*, cf. II. 13*a*, 22 note; Verg. A. IX. 490, *quae nunc artus avolsaque membra | et lacerum funus tellus habet?*

4. ADAMANTE. "steel." Cf. Verg. A. VI. 552, *porta adversa ingens solidoque adamante columnae, | vis ut nulla virum, non ipsi exscindere bello | caelicolae valeant.*

7. AERA. An obol was placed in the mouth of the dead as Charon's fare. Cf. Ar. Frogs, 140; Lucian de luctu. 10; Iuv. 3, 265, *iam sedet in ripa taetrumque novicius horret | porthmea, nec sperat caenosi gurgitis alnum | infelix, nec habet quem porrigat ore trientem* (the Roman equivalent).

8. UMBROSOS DV : *herbosos* FLN : LOCOS (Markland) : *rogos* O. "The wan gate of Hell bars all exit from the dark underworld." *umbrosos rogos* and still more *herbosos rogos* are both impossible: *rogos* cannot mean the "grave," as those who retain it assert. (Both in III. 7, 10; IV. 7, 2, it has its normal meaning of "pyre" or "burned ashes of the dead.") And even if it could bear this meaning, the gate of hell could hardly be said to shut in the grave. *rogos* might conceivably = *manes* in view of Propertius' continual confusion between the ghost and the actual ashes of the dead. But in that case *umbrosos*, and still more *herbosos*, would be meaningless epithets. For *rogos* we should read *locos* (Markland). The corruption of *locos* into *rogos* would be simple, but *rogos* probably found its way into the line through a reminiscence of 7, 2, *luridaque evictos effugit umbra rogos.*

9. SIC. "This was the purport of the strains the sad trumpets blew."

TUBAE. Cf. II. 7, 12, note.

SUBDITA. Cf. II. 13*a*, 31, *cum suppositus cinerem me fecerit ardor.*

10. LECTO. Cf. II. 13*a*, 21, note.

11. CURRUS. The triumphal car (sing. for plural). Cf. I. 16, 3, note. AVORUM, cf. 30 et seqq.

12. PIGNORA. Her children, who are witnesses and guarantors of her virtues as a wife and mother.

13. HABUIT O. There is no need to correct to *habui* (Itali). She speaks of herself in the third person again, *l.* 43, *non fuit exuviis tantis Cornelia damnum.*

14. Cf. II. 9, 13, *tanti corpus Achilli | maximaque in parva sustulit ossa manu.* Iuv. 10, 147, *expende Hannibalem, quot libras in duce summo | invenias.*

15. DAMNATAE NOCTES. "Thou dark night of the doomed."

16. IMPLICAT. "winds about." Cf. Verg. G. IV. 439, *quos circum tristique palus* (cf. *paludes*, *l.* 15) *inamabilis unda | alligat et novies Styx interfusa coercet.*

17. PATER = *Dis* (Pluto). He is styled *pater*, Inscr. Orell. 1465, 1467, etc.

18. DET . . . MOLLIA IURA. "Grant me easy conditions." *iura dare* = *leges dare*, not *ius dicere*. Cf. Verg. A. VIII. 670, *secretosque pios : his dantem iura Catonem*. (Cf. also III. 11, 46, *iura dare et statuas inter et arma Mari*.)

19. POSITA . . . URNA. Three interpretations are possible. (1) The voting urn. Cf. 49, *quaelibet austeras de me ferat urna tabellas*. But this hardly suits the next line, where *sortita pila* seems to refer to some form of drawing lots from an urn. (2) The urn from which the names of those were drawn who were to serve on the jury. This is, however, rather pointless in the present context. (3) The urn from which the names of the accused were drawn, the order of the various trials being thereby decided. This has most point and suits *l.* 20 best. "Or else (i.e. supposing I am guilty) if there be an *Aeacus* who sits as judge among the dead with the urn of judgement by his side, let him draw my name and award punishment to my shade." For this use of *urna*, cf. Sen. Ag. 24, *quaesitor urna Gnosius versat reos*. Hor. Od. III. 1, 14, *aequa lege necessitas | sortitur insignes et imos, | omne capax movet urna nomen*. Stat. Silv. II. 1, 218.

20. IN MEA . . . VINDICET OSSA. "Let him punish my shade." (For *ossa* = *manes*, cf. I. 19, 18, note.) For *vindicare in*, cf. Cic. Verr. II. 5, 50, 133, *non modo in socios sed etiam in cives esse vindicatum*. Caes. B. G. III. 16, etc. But in these and all other cases in classical Latin the verb is used impersonally. The only exact parallel to this passage is found in the XII. Tab. ap. Gell. XX. 1, 45, *si iudicatum facit aut quis endo eom iure vindicit*. But *vindicare* being derived from *vim dicere* (cf. *vindicit* supra), the construction is perfectly natural.

SORTITA PILA. Cf. note on *urna*, *l.* 19 = the *pila* or ball inscribed with my name having been drawn by lot. Tr. "When the lot bearing my name is drawn."

21, 22. ADSIDEANT FRATRES. "Let the two brothers sit as his assessors," i.e. to aid him in his decision. *fratres* = Minos and Rhadamanthus, sons of Zeus and Europa. Cf. Stat. Theb. VIII. 21, *forte sedens media regni infelicis in arce | dux Erebi populos poscebat crimina vitae | . . . iuxta Minos cum fratre verendo | iura bonus meliora monet regemque cruentum | temperat*.

IUXTA ET MINOIDA SELLAM S. "And near the seat of Minos let the austere band of Furies stand, while all the court listens to hear the doom." The Furies are represented as the *lictors* of the magistrates of Hades, whose sentence it is their duty to execute. We must supply *adsint* or *adstent* from *assideant* since the lictors would not be seated. INTENTO FORO may be *either* abl. of place, *or* abl. absolute. The better MSS. give *iuxta Minoia sella* (*sella et* V and cod. Memmianus). Beroaldus, followed by many editors, read *assideant fratres, iuxta Minoia sella et Eumenidum*, etc. The sense such as it is will then be, "Let the two brothers sit as assessors : hard by be the chair of Minos and the austere band, etc." On this view the two brothers are Aeacus and Rhadamanthus. According to the ordinary account they are half-brothers, Aeacus being the son of Zeus and Aegina. Servius (ad Verg. Aen. VI. 566), however, makes them full brothers. The objections to this view are twofold. (1) Aeacus has already been mentioned, (2) *assideant* loses point. If it means "sit near me as judges," we may urge that the phrase is somewhat unnatural ; we should expect a verb giving the sense "preside." If on the other hand

it bears the technical sense, "to act as assessors," to whom do they act as assessors? Aeacus is clearly the presiding judge. Palmer reads, *assideant, fratrem iuxta Minoia sella et Eumenidum.* This, however, makes the use of *assideo* intolerably harsh.

23. "Let the tormented in Hell be free awhile from their pain to hear me plead." Cf. Verg. G. IV. 480, *quin ipsae stupuere domus atque intima leti | Tartara caeruleosque implexae crinibus angues | Eumenides, tenuitque inhians tria Cerberus ora, | atque Ixionii vento rota constitit orbis.* Claud. Rapt. Pros. II. 333. MOLE VACES "be free awhile from the huge weight of your rolling stone."

24. CORRIPERE ORE is Auratus' correction for *corripiare.* The alternative is to read *Tantaleus* (5) *corripiare liquor*, but this fails to explain the termination of *Tantaleo* O.

25. Cf. III. 18, 23; IV. 7, 52.

26. TACITA . . . SERA. Cerberus lies quiet, his chain hangs idle, and the bars of the door to which he is attached rattle no more as he plunges at the passing shades. Cf. 7, 90, *errat et abiecta Cerberus ipse sera.*

27. SORORUM. The Danaides. Cf. II. 1, 67.

29. Her defence begins with a statement of her noble birth. On the father's side she is descended from Scipio Africanus, the conqueror of Carthage and of Numantia, the Spanish town that so long defied the power of Rome. Scipio was known not only as Africanus, but as *Numantinus.* Cf. Ov. Fast. I. 596, *ille Numantina traxit ab urbe notam.* The general sense of the line is clear, the reading is doubtful. DVL give *et Numantinos regna, etc.*, which is unmetrical and senseless. F omits the line, while Cod. Memmianus and vf, perhaps preserving the reading of the lost pages of N, read *aera . . . regna.* Two corrections are possible. (1) Scaliger conjectured *Afra* for *aera*, "the realms of Africa tell of my Numantine ancestor," sc. the destroyer of Carthage. Baehrens objects that *Afra* and *Numantinos* do not go well together and that Africa is dealt with later, *l.* 38: (2) he therefore conjectured NOSTRA . . . SIGNA. *aera* may have sprung from *ñra*, *regna* and *signa* are easily confused. Cf. Ov. F. V. 152, where Heinsius' correction *signa* for *regna* (all MSS.) is undoubtedly right. (Cf. Housman. Journ. Phil. XXII. p. 108.) Tr. "The statues of my house tell of my Numantine ancestor." This is on the whole preferable to the correction of Scaliger, if at first sight not so simple. Baehrens' objections to *Afra* are forcible and to the point. AVOS, a grandiloquent plural; there was but one Scipio who won fame at Numantia. [Claud. (Laus Serenae, 42) alludes to this passage: *claram Scipiadum taceat Cornelia gentem | seque minus iactet Libycis dotata tropaeis.*]

31. ALTERA TURBA, lit. "a host (of ancestors) on the other side makes the Libones from whom my mother sprang equal to the Scipios." She was the daughter of Scribonia, the sister of L. Scribonius Libo. The Libones were not a particularly distinguished family; but, perhaps, as Postgate suggests, Propertius alludes to the high honour done to the family by Augustus in choosing Scribonia for his wife.

33. PRAETEXTA. The dress of the Roman girl till the day of her marriage, just as it was worn by the boy till he came to man's estate. Cf. III. 15, 3.

34. ALTERA VITTA. The wife wore a different type of headband to that worn by the maiden. The wife's hair was bound up (*acceptas*), the

maiden's worn long. Cf. Anth. Pal. VI. 276, ἡ πολύθριξ αὐλὰς ἀνεδήσατο παρθένος Ἵππη | χαίτας . . . ἤδη γὰρ οἱ ἐπῆλθε γάμου τέλος. Callim. Hymn. Cer. 5, μὴ παῖς μηδὲ γυνὰ μηδ' ἃ κατεχεύατο χαίταν.

ACCEPTAS. This use of *accipio* is unique but quite intelligible; the nearest parallel is *capiundos crines* (Plaut. Most. I. 3, 69). (*aspersas* ς gives good sense (cf. 3, 15, *et Stygio sum sparsa lacu*, note) but is hardly a probable correction of *acceptas*).

36. IN LAPIDE HOC suggests that the poem was inscribed upon her tomb.

38. "Beneath whose inscriptions, Africa, thou liest bruised." The allusion must be either to a monument, or coin, on which beneath the superscription Africa was represented as a female figure, struck down and bruised in the dust. But it is very doubtful whether we should not read *tonsa* ς for TUNSA O. "Thy locks all shorn for grief." Cf. Anth. Pal. VII. 412, πᾶσα τοὶ οἰχομένῳ, Πυλάδη, κωκύεται Ἑλλὰς | ἄπλεκτον χαίταν ἐν χροὶ κειραμένα (Rothstein). *tunsa* is, however, by no means impossible, though *tonsa* under the circumstances gives a clearer picture.

39, 40. *et Persen proavi stimulantem pectus Achilli | quique tuas proavo fregit Achille domos* O. This can hardly stand. (1) *tuas* is meaningless, for to refer it to *Persen* would involve an unexampled change of person. (2) *stimulantem pectus Achilli* cannot be translated. (3) Cornelia could not conceivably appeal to *Perseus*, king of Macedonia, to testify to the purity of her life, though the appeal to her ancestors is natural enough. This last consideration justifies us in supposing with Munro that a couplet has fallen out after *l.* 38, and that *Persen* is not dependent on *testor* but on some lost verb such as (*et qui*) *vicerunt*. (He himself suggested *et qui contuderunt animos pugnacis Hiberi | Hannibalemque armis Antiochumque suis.*)

[Two other views of the passage which avoid making *Persen* depend on *testor* demand notice. (*a*) Heinsius would read *qui Persen*, etc., *et tumidas*. This involves considerable change, and we require rather *et qui* or *quique*; (*b*) Hertzberg, retaining the MSS reading, explains the couplet as=*et testor eum qui Persen et Persei domum fregit:* but the displacement of *qui* is too great to be possible, not to mention other considerations which put this view out of the question.]

As regards the second objection (2), there can be no doubt that STIMULANTEM O, not *simulantem* ς, is right. For (*a*) it is hardly a probable corruption of *simulantem*, (*β*) it is supported by Sil. Ital. XIV. 93, *tum praecipiti materna furori | Pyrrhus origo dabat stimulos proavique superbum | Aeacidae genus atque aeternus carmine Achilles.* III. 649, *ut viso stimulabat corda tonante.* We may accept Lipsius' conjecture, PROAVO ACHILLE, as certain, although it is conceivable that Propertius may have written *Achilli* for the abl; cf. Ov. ex Pont. III. 3, 43, where *ab Achilli* is the reading of some MSS and is perhaps right. The sense of *l.* 39 will then be "(and him, who crushed) Perseus that goaded on his heart by the thought of his ancestor Achilles." The allusion is to Perseus, king of Macedonia, defeated by Cornelia's ancestor Aemilius Paullus at Pydna, 168 B.C. He claimed to descend from Achilles through his grandmother Phthia, the grand-daughter of Pyrrhus, king of Epirus, who was supposed to be the lineal descendant of Pyrrhus, the son of Achilles.

The correction of the pentameter is less certain. With the inter-

pretation we have given of 39 (1) *tuas* is meaningless, and (2) we are confronted with the question, "Can *proavo Achille* stand in the pentameter after *proavo Achille* in the hexameter?" A possible solution of the difficulty is to be found in retaining *proavo Achille* and for *tuas* reading *tumens* (Postgate). The sense of the whole couplet will then be "(I call to witness him, who conquered) Perseus who goaded on his heart by the thought of his ancestor Achilles, and through his vain pride in his ancestor Achilles brought his own house to ruin." *quique . . . fregit* is to be regarded as parallel to *stimulantem*. For a somewhat similar change of construction, cf. II. 1, 19, *non ego Titanas canerem . . . nec veteres Thebas nec Pergama nomen Homeri, | Xerxis et imperio bina coisse vada.* The objection to this interpretation lies in the repetition of *proavo Achille*. Dr. Postgate who, however, now accepts Munro's correction (vide *infra*), in his "Select Elegies," attempted to justify it by pointing out that Perseus was given to boasting of his ancestry, and quotes Justin. 33, 1, *oblitus fortunae paternae veterem Alexandri gloriam considerare suos iubebat.* The explanation is somewhat strained, and on the whole the most satisfactory correction is to be found in Munro's QUIQUE TUAS PROAVUS FREGIT, AVERNE, DOMOS (*proavus* cod. Urbin. *proavos* cod. Memmian.). The Macedonian kings claimed descent from Hercules, to whose exploit in forcibly entering Hades and carrying off Cerberus there will be an allusion in this line. Cf. Sen H. Furens 47, where Juno says of Hercules *effregit ecce limen inferni Iovis.* Philip, the father of this *Perses* or *Perseus* asserted his Heracleid and Argive descent on the father's side: thus Livy, XXVII. 30, tells us that the Argives conferred on Philip the presidency of the Herean and Nemean games, *quia Macedonum reges ex ea civitate oriundos ferunt*, and that at Argos *mos erat comitiorum die primo velut ominis causa praetores enuntiare Iovem Apollinemque et Herculem: additum lege ut his Philippus adiceretur.* Further, "on the majority of his extant coins we see on the obverse the head either of Hercules or of the famous Argive hero Perseus" (great-grandfather of Hercules) [Munro, J. Phil. VI. 59].

41. I.e. "that I never caused the censor to relax the administration of his office in my favour." She alludes probably to her husband's censorship 22 B.C.; the last occasion of the office being held by one outside the imperial family. Her husband won small credit as censor: Cf. Vell. Pat. II. 95, *ante quae tempora censura Planci et Paulli acta inter discordiam, neque ipsis honori neque reipublicae usui fuit, cum alteri vis censoris, alteri vita deesset.*

44. "Nay, even in that great house she was a pattern of virtue."

46. UTRAMQUE FACEM. "The torch of marriage and the torch of death." Cf. Ov. Her. 21, 172, *et face pro thalami fax mihi mortis adest.*

48. "That I might not need the fear of a judge to lead me towards virtue." Cf. Ovid's description of the golden age, Met. I. 91, *poena metusque aberant: nec supplex turba timebat | iudicis ora sui, sed erant sine iudice tuti.*

49. QUAELIBET URNA. "Any panel of jurymen." Cf. Cic. ad Q. F. II. 6, 6, *senatorum enim urna copiose absolvit, equitum adaequavit, tribuni aerarii condemnarunt.* Tr. "I care not who the judges be that pass grave judgment upon me." TABELLAS. The voting tablets marked A=*absolvo*, C=*condemno*, or NL=*non liquet*. They were placed in an urn that the voting might be secret. AUSTERAS="grave," "stern," in the sense of "impartial."

50. ASSESSU . . . MEO. "None shall be shamed by sitting at my side." The friends of the defendant sat by his side in trials at Rome. Cf. Cic. Planc. 11 ad fin., *principes Macedoniae huius periculo commoti huic assident, pro hoc laborant.*

51–54. Not even Claudia Quinta or the famous Vestal would be put to the blush by lending me their support.

51. Claudia Quinta excited suspicion of unchastity by the luxury of her apparel and her readiness of speech (cf. Ov. Fast. IV. 305); when the mysteries of Cybele were introduced into Rome 205 B.C. the ship bearing the images, etc., of the goddess stuck on a shoal in the Tiber. Claudia pulled it off single-handed, *precata propalam, ut ita demum se sequeretur si sibi pudicitia constaret* (Suet. Tib. 2).

52. TURRITAE . . . DEAE = *Cybele.* Cf. III. 17, 35, note.

53. Aemilia, a Vestal virgin, was accused of allowing the eternal fire of Vesta to be extinguished. She vindicated herself by placing a portion of her dress upon the hearth, and the fire straightway blazed forth. Cf. Val. Max. I. 1, 7.

IURATOS . . . IGNES. "The sacred fire which she had sworn to keep," lit. by which she had sworn, which formed part of the Vestal's oath. This I conjecture to be the true reading for *cuius rasos* O, which is meaningless. Baehrens suggested *sacra suos;* this is fairly close to the MSS., but is hardly possible. *Vesta* can only mean the deity herself, and *sacra* is not possible as an epithet of a deity (cf. III. 4, 11). It would be possible to regard *sacra* as an acc. neut. plur. in apposition to *suos ignes*, but we should rather expect *sua sacra, ignes.*

54. CARBASUS. A fine linen grament. Cf. Verg. A. VIII. 33, *eum tenuis glauco velabat amictu | carbasus.*

57–60. Cf. Consol. ad Liv. 465, *denique laudari sacrato Caesaris ore | emerui lacrimas elicuique deo.*

59. SUA NATA . . . SOROREM. Cornelia was half sister to Julia, the daughter of *Augustus* and *Scribonia.* She hardly pays herself a high compliment, considering Julia's notorious character.

60. INCREPAT. "laments." Cf. III. 10, 10, *increpat absumptum nec sua mater Itym.*

DEO. Cf. III. 4, 1, The gods were supposed incapable of tears. Cf. Ov. M. II. 621, *neque enim caelestia tingi | ora licet lacrimis.* Eur. Hipp. 1396.

61. "Yet (sc. young though I died) well did I merit the honour of the noble garb 'twas mine to wear."

GENEROSAS VESTIS HONORES = *generosae vestis honores.* The only possible explanation of this phrase is—as Beroaldus suggested—to suppose it to refer to the grant of some special robe of honour to Cornelia as the mother of three children. It is known that the mother of three children received some honour analogous to the *ius trium liberorum* awarded the father. Cf. Dio, LV. 2, ἐς τὰς μητέρας τὰς τρὶς τεκούσας ἐσεγράφη. There is no definite evidence as to the outward badge of this enrolment. But the fact of the frequent occurrence in inscriptions of *stolata femina* as a title of honour suggests, that to have borne three children entitled the mother to wear some special form of *stola* to be distinguished from the ordinary *stola* of married women (cf. 33). Cf. Marquardt, Privatleben, 575.

62. "Nor was I snatched away from a childless household."

63. LEPIDE = M. Aemilius Lepidus, cos. 6 A.D., and of undistinguished

career. He is not to be confused with the prominent senator Marius Lepidus, who was regarded as a possible candidate for the principate, had he desired. Cf. Tac. A. I. 13, 2; III. 32, 2 (Furneaux's note). PAULLE. L. Aemilius Paullus married Julia, daughter of Agrippa and Julia, and grand-daughter of Augustus (1 B.C.).

TU . . . TU ς seems a necessary correction of *te . . . te* O. The reading of O is curious, and it is hard to account for the corruption. Housman suggests that their proper place is after *l.* 74: *te* would then depend on *commendo*, 74 being regarded as parenthetical. But the transposition is very awkward. Propertius could hardly have written *commendo tibi* (sc. *Paullo patri*) *te, Lepide et te, Paulle.*

64. CONDITA SUNT. "were closed." One of the last offices was to close the eyes of the dead. Cf. Ov. Tr. III. 3, 43, *nec cum clamore supremo | labentes oculos condet amica manus.*

65. SELLAM GEMINASSE CURULEM, i.e. twice to hold curule office. The curule offices were four in number: consulship, praetorship, curule aedileship, and censorship. Cornelia's husband having been the last of the censors, the latter office is out of the question here. Paley holds that three offices are indicated, and that *sellam geminasse curulem* refers to his having been curule aedile and praetor, while the fact of his having been made consul is only mentioned in the pentameter. But she could hardly, under the circumstances, speak of the *sella curulis* without reference to the consulship. We must therefore take the phrase to mean that he had been praetor—a necessary preliminary to the consulship—and consul. He need not have held the curule aedileship to have become praetor, the tribuneship giving an equally good qualification. P. Cornelius Scipio, Cornelia's brother, became consul in 16 B.C.

66. FESTO (Koppiers). "And when he was made consul, in the very hour of rejoicing, I his sister was snatched away." *Festo* is a necessary correction for *facto* O. Hertzberg retaining the latter, attempted to interpret *tempore rapta soror* as meaning "I, his sister, was snatched away by time." But the phrase *tempore rapi=mori* is alike without parallel or probability, while the conjecture of Koppiers involves but the slightest change and gives admirable sense. (Lachmann suggested *consul quo factus tempore, rapta soror.* But this correction (1) involves greater change, (2) makes the metre exceedingly heavy, (3) compresses the sense unduly.)

67. "My daughter, thou that wert born to be the mirror of your father's censorship." The phrase is vague, but clearly seems to imply that the daughter was born in 22 B.C., the year of her father's censorship. She may be regarded as "born to be the mirror" of that censorship in virtue of the chaste and noble life, which her dead mother prophecies for her.

69. SERIE. A line of descendants. FULCITE. She appeals to her daughter, her two sons and her brother. Cf. Sen. Cons. Marc. 15, 2, *fulcire domum adoptione.*

70. AUCTURIS ς: FACTA ς: MEIS (Paulmier). "Since so many of my blood will add fresh lustre to my deeds." (Postgate). Cf. Tib. I. 7, 55, *et tibi succrescat proles quae facta parentis | augeat. uncturis* (*nupturis F*) *tot mea fata malis* is the reading of O. Hertzberg retains *mea fata* while reading *aucturis . . . meis.* His interpretation is impossible ("augeri autem haec fata etiam post mortem a progenie superstiti dicuntur, quoniam non solum singulis hominibus, sed toti

alicui vel populo vel genti vel familiae vita sua et fata tribuuntur, ut quidquid a posteris gloriae acquiritur, id maiorum laudi addi videatur") : this is obscurer than the Latin it professes to interpret, and such sense as it possesses is abnormally far-fetched. (Rothstein retains *uncturis*, and would translate "since I leave so many behind to anoint my corpse"! Even if *ungere fata* could bear this meaning, such an interpretation does not suit the context and mars one of the stateliest passages of Roman poetry.)

72. EMERITUM . . . ROGUM O. The phrase is curious and perhaps corrupt. Two interpretations are possible. (1) The pyre (i.e. the ashes of the dead) that deserves their praise. Cf. Ov. Ex. P. I. 7, 61, *emeritis referenda est gratia semper*. But in this sense *emeritum rogum* is a strained and unnatural phrase. (2) The extinguished pyre. (*emeritus* =that has served its term.) There is no exact parallel for so *bold* a use of *emeritus*, though such a use would be quite intelligible. Heinsius quotes Ov. Met. XV. 186, *emeritas noctes*, but the true reading there seems to be *emensas*. Neither of these interpretations is wholly satisfactory and it is not improbable that *torum* (Schrader) may be the true reading. In that case *emeritum torum* may mean (1) the marriage bed that deserves the praise they bring, or (2) the widowed bed.

LIBERA FAMA. "outspoken rumour."

74. "This care still lives burned deep into my ashes." Cf. Cic. Verr. II. 44, *cur hunc dolorem cineri eius et ossibus inussisti*. Gray's Elegy, "Even in our ashes live their wonted fires."

75. Cf. Eur. Alc. 377, *σὺ νῦν γενοῦ τοῖσδ' ἀντ' ἐμοῦ μήτηρ τέκνοις*.

76. OMNIS TURBA. Cf. *l.* 98, *tota caterva*.

79. SINE TESTIBUS ILLIS. sc. *doleto*.

80. SICCIS OSCULA FALLE GENIS. Two interpretations are possible. (1) *oscula falle=osculantes falle*, "deceive them, as they kiss you, with tearless eye" ("elude their questioning kisses" Postgate). (2) *oscula falle*, "disguise your kisses by your tearless eye," i.e. let them not see how sorrow-laden are your kisses. Cf. 5, 14, *fallere terga lupo*.

81. "Enough for thee, my Paulus, be the nights thou wearest out with thy thoughts of me." Cf. Verg. A. VIII. 94, *olli remigio noctemque diemque fatigant*.

82. "And visions of the night, when oft thou thinkest to see my very self." CREDITA IN FACIEM MEAM, lit. believed to be after my likeness.

83. Cf. Eur. Alc. 348, et sqq. Ov. Her. 13, 157, *hanc* (*ceram* "a waxen effigy") *specto teneoque sinu pro coniuge vero* | *et, tanquam possit verba referre, queror*

85. "If the door see a new couch over against it." The *lectus genialis* dedicated to the *genii* of the married couple stood in the *atrium* opposite to the front door. On a new marriage taking place, its old adornments would be removed and it would be laid afresh. Cf. Cic. Cluent. 14, *lectum illum genialem, quem biennio ante filiae suae nubenti straverat, in eadem domo sibi ornari et sterni expulsa atque exturbata filia iubet*. Laberius ap. Gell. XVI. 9, 4, *materfamilias tua in lecto adverso sedet*. MUTARIT IANUA. The door is said itself to do, what is actually done by others in its presence, putting it in a new relation towards the *lectus*.

87. CAUTA="wary." She is cautiously feeling her way at the outset; is at once suspicious and desirous not to give offence.

88. Cf. Ov. F. VI. 800, *dicite, Pierides, quis vos addixerit isti | cui dedit invitas victa noverca manus.*

93. SENTIRE O. "Learn even now to note the signs of old age that soon must come," i.e. they are "to anticipate his wants and weaknesses." Cf. Ov. A. A. III. 59, *venturae memores iam nunc estote senectae.* (*lenire* (Schrader) has been largely adopted, but no emendation is required, and *lenire* is far from being an improvement. Moreover *sentire* receives strong support from Ov. A. A. l. c.).

94. "And leave no path whereby he may come to the cares that haunt the widowed mind."

95. Cf. Tib. I. 6, 63, 64, *vive diu mihi, dulcis anus ; proprios ego tecum, | sit modo fas, annos contribuisse velim.*

96. PROLE MEA. A bold abl. of attendant circumstances. Cf. X. 19, 19, note, "with offspring such as mine." Or perhaps an extended causal abl. "by reason of my offspring."

97. LUGUBRIA. Robes of mourning for the loss of a child. Baehrens conjectures *matri . . . sumpta,* which is as close to O but less vigorous than *sumpsi.*

99. FLENTES ME SURGITE, TESTES. The witnesses are probably her husband and children, her living witnesses on earth: there is some inconsistency here (cf. Introd. note), but it is natural enough, and more pathetic, than if we refer *testes* to those on whom she called, *l.* 37.

102. "Till kindly earth grant me the due reward I earned in life," i.e. till judgment is given in my favour. HUMUS = the underworld. Cf. *tellus,* I. 19, 16, note.

104. HONORATIS . . . AVIS (Heinsius). "To my glorious ancestors." For the dat. cf. I. 20, 32. This correction is supported by Ep. Drus. 330, *ille pio* (*si non temere haec creduntur*) *in arvo | inter honoratos excipietur avos.* She prays that she may be found worthy to rest in the sepulchre of her great ancestors.

aquis NFL is retained by Rothstein, who quotes 7, 56, *turbaque diversa remigat omnis aqua, etc.,* and regards the *honoratae aquae* as the course which the boat of the blessed, the *coronata phaselus* must traverse. But the allusion would be most obscure, and *honoratae* a remarkable epithet for *aquae. equis* DV is retained by Hertzberg, who pictures Cornelia being drawn in triumphal chariot to Elysium. Against this we may bring the same objections as against *aquis.* (1) The picture is obscure. (2) *honoratus* is a curious epithet for a horse. The passage quoted above from Ep. Drus. is also, I think, conclusive in favour of *avis.*

INDICES

I.

Acanthis IV. 5. 63.
Achaemenius II. 13. 1.
Achaia II. 28*a*. 53.
Achelous II. 34. 33.
Acheron III. 5. 13.
Achilles II. 1. 37 ; 3. 39 ; 8*a*. 29 ; 9. 9, 13 ; 22. 29. III. 18. 27. IV. 11. 39, 40.
Achivus II. 8*a*. 31. III. 18. 29.
Acron IV. 10. 7, 9, 15.
Actiacus II. 15. 44.
Actius II. 1. 34 ; 16. 38 ; 34. 61. IV. 6. 17, 67.
Admetus II. 6. 23.
Adonis II. 13. 53.
Adrastus II. 34. 37.
Adryas I. 20. 12.
Aeacus II. 20. 30. III. 4. 20. IV. 11. 19.
Aeaeus II. 32. 4. III. 12. 31.
Aegaeus I. 6. 2. III. 7. 57 ; 24. 12.
Aegyptus II. 1. 31 ; 33. 15.
Aelia Galla III. 12. 1, 4, 15, 19, 22, 38.
Aemilius III. 3. 8.
Aeneas II. 34. 63. III. 4. 20. IV. 1. 2.
Aeolius II. 3. 19.
Aeschyleus II. 34. 41.
Aesonides I. 15. 17.
Aesonius III. 11. 12.
Aetna III. 2. 7.
Aetnaeus III. 17. 21.
Aetolus II. 34. 33.
Africa III. 20. 4. IV. 11. 38.
Agamemnon IV. 6. 33.
Agamemnonius III. 7. 21. IV. 1*a*. 111.
Aganippeus II. 3. 20.
Alba III. 3. 3. IV. 1. 35 ; 6. 37.
Albanus III. 22. 25.
Alcides I. 20. 49. II. 24*a*. 34. IV. 9. 16, 38, 51.
Alcinous I. 14. 24.
Alcmaeonius III. 5. 41.
Alcmene II. 22. 25.
Ales (Amor) II. 30. 31.
Alexandria III. 11. 33.
Alexis II. 34. 73.
Alphesiboea I. 15. 15.
Amazonis III. 14. 13.
Amor I. 1. 4, 17, 34 ; 2. 8 ; 3. 14 ; 5. 24 ; 7. 20, 26 ; 9. 12, 23, 28 ; 10. 20 ; 12. 16 ; 14. 8, 15 ; 17. 27 ; 19. 22. II. 2. 2 ; 3. 24 ; 6. 22 ; 8*a*. 40 ; 10. 26 ; 12. 1 ; 13. 2 ; 29. 18 ; 30. 2, 7, 24 ; 33. 42 ; 34. 1. III. 1. 11 ; 5. 1 ; 16. 16 ; 20. 17 ; 23. 16.
Amphiaraus III. 13. 58.
Amphiareus (?) II. 34. 39.
Amphion III. 15. 29, 42.
Amphionius I. 9. 10.
Amphitryoniades IV. 9. 1.
Amycle IV. 5. 35.
Amymone II. 26. 47.
Amythaonius II. 3. 54.
Androgeon II. 1. 62.
Andromacha II. 20. 2 ; 22. 31. III. 22. 29. IV. 7. 63.
Anienus (subst. et adj.) I. 20. 8. III. 16. 4. IV. 7. 86.
Anio III. 22. 23. IV. 7. 81.
Antaeus III. 22. 10.
Antigone II. 8. 21.
Antilochus II. 13*a*. 49.
Antimachus II. 34. 45.
Antinous IV. 5. 8.
Antiope I. 4. 5. III. 15. 12, 19, 22, 39.
Antonius (M.) III. 9. 56.
Anubis III. 11. 41.
Aonius I. 2. 28. III. 3. 42.
Apelles III. 9. 11.
Apelleus I. 2. 22.
Apidanus I. 3. 6.
Apollo I. 8. 41. II. 1. 3. III. 2. 9 ; 9. 39 ; 11. 69. IV. 1*a*. 73, 133 ; 6. 11, 69.
Appia Via II. 32. 6. IV. 8. 17.
Aprilis IV. 5. 35.
Aquilo II. 5. 4, 11. III. 7. 13, 71.
Aquilonius I. 20. 25.
Ara Maxima IV. 9. 67.
Arabia II. 10. 16.
Arabius I. 14. 19. II. 3. 15.
Arabs II. 29. 17. III. 13. 8.
Aracynthus III. 15. 42.

Araxes III. 12. 8. IV. 3, 35.
Arcadius I. 1. 14; 18. 20. II. 28. 23.
Archemorus II. 34. 38.
Archytas IV. 1*a*. 77.
Arctos II. 22. 25.
Arethusa IV. 3. 1.
Arganthus I. 20. 33.
Argivus I. 15, 22; 19. 14. II. 25. 43.
Argeus III. 22. 13.
Argus I. 3. 20.
Argus (Argonautarum unus) I. 20. 17 II. 26. 39.
Argynnus III. 7. 22.
Ariadna II. 3. 18. III. 17. 8.
Arion II. 34. 37.
Arionius II. 26. 18.
Armenius I. 9. 19.
Arria IV. 1*a*. 89.
Artacius I. 8. 25.
Ascanius (flumen) I. 20. 4, 16.
Ascraeus II. 10. 25; 13. 4; 34. 77.
Asia I. 6. 14. II. 3. 36.
Asis IV. 1. 65; 1*a*. 125.
Asopus III. 15. 27.
Athaman IV. 6. 15.
Athamantis I. 20. 19. III. 22. 5.
Athenae I. 6. 13. III. 21. 1.
Atlas III. 22. 7.
Atrida II. 14. 1. Atrides III. 7. 23; 18. 30. IV. 1*a*. 112.
Attalicus II. 13*a*. 22; 32. 12. III. 18. 19. IV. 5. 24.
Atticus II. 20. 6.
Augustus II. 10. 15. III. 11. 50; 12. 2. IV. 6, 22, 29, 38, 81.
Aulis IV. 1*a*. 109.
Aurora II. 18*a*. 7. III. 13. 16.
Ausonius I. 20. 12. II. 33. 4. III. 4. 5; 22. 30. IV. 4. 43.
Auster II. 16. 56; 26*a*. 36.
Aventinus IV. 1. 50; 8. 29.
Avernalis IV. 1. 49.
Avernus III. 18. 1.

Babylon III. 11. 21.
Babylonius IV. 1. 77.
Baccha III. 22. 33.
Bacchus I. 3. 9. II. 30. 38. III. 2. 9; 17. 1, 6, 13, 20. IV. 1. 62; 6. 76.
Bactra III. 1. 16. 11. 26. IV. 3. 7, 63.
Baiae I. 11. 1, 27, 30. III. 18. 2.
Bassaricus III. 17. 30.
Bassus I. 4. 1, 12.
Belgicus II. 18*b*. 26. IV. 10. 40.
Bellerophonteus III. 3. 2.
Bistonius II. 30. 36.
Boebeis II. 2. 11.
Boeotius II. 8. 21.
Bootes III. 5. 35.
Boreas II. 26*a*. 51; 27. 12.
Borysthenidae II. 7. 18.
Bosphorus III. 11. 68.
Bovaria IV. 9. 19.
Bovillae IV. 1. 33.
Brennus III. 13. 51.
Brimo II. 2. 12.
Briseis II. 8. 35; 9. 9; 20. 1; 22. 29.
Britannia IV. 3. 9.
Britannus II. 1*a*. 76; 18*b*. 23; 27. 5.
Brutus IV. 1. 45.

Cacus IV. 9. 7, 9, 16.
Cadmus III. 9. 38.
Cadmeus I. 7. 1. III. 13. 7.
Caeninus IV. 10. 7, 9.
Caesar (C. Iulius Octavianus) I. 21. 7. II. 1. 25, 26, 42; 7. 5; 16. 41; 31. 2; 34. 62. III. 4. 1, 13; 9. 27, 33; 11. 66, 72; 18. 12. IV. 1. 46; 6. 13, 56; 11. 58.
Caesar (dictator) III. 18. 34. IV. 6. 59.
Calais I. 20. 26.
Calamis III. 9. 10.
Calchas IV. 1*a*. 109.
Callimachus II. 1. 40; 34. 32. III. 1. 1; 9. 43. IV. 1. 64.
Calliope II. 1. 3. III. 3. 51. IV. 6. 12.
Calliopea I. 2. 28. III. 2. 16; 3. 38.
Callisto II. 28. 23.
Calpe III. 12. 25.
Calvus II. 25. 4; 34. 89.
Calypso I. 15. 9. II. 21. 13.
Cambyses II. 26*a*. 23.
Camena III. 10. 1.
Camillus III. 9. 31; 11. 67.
Campania III. 5. 5.
Campus (Martius) II. 16. 34.
Cancer IV. 1*a*. 150.
Canis II. 28. 4.
Cannensis III. 3. 10.
Canopus III. 11 39.
Capaneus II. 34. 40.
Capena (porta) IV. 3. 71.
Caphareus III. 7. 39.
Capitolia IV. 4. 27.
Capricornus IV. 1*a*. 86.
Carpathius II. 5. 11. III. 7. 12.
Carthago II. 1. 23.
Cassiope I. 17. 3.
Castalius III. 3. 13.
Castor I. 2. 15. II. 7. 16; 26. 9. III. 14. 17.

Catullus II. 25. 4 ; 34. 87.
Caucasius II. 1. 69 ; 25. 14.
Caucasus I. 14. 6.
Cayster III. 22. 15.
Cecropius II. 20. 6 ; 33. 29.
Centauricus IV. 6. 49.
Centaurus II. 2. 10 ; 6. 17 ; 33. 31.
Cepheius I. 3. 3.
Cepheus IV. 6. 78.
Ceraunia I. 8. 19.
Ceraunus II. 16. 3.
Cerberus III. 5. 44. IV. 5. 3 ; 7. 90 ; 11. 25.
Chaonius I. 9. 5.
Charybdis II. 26*a*. 54. III. 12. 28.
Chiron II. 1. 60.
Chius III. 7. 49.
Chloris IV. 7. 72.
Cicones III. 12. 25.
Cilissa IV. 6. 74.
Cimbri II. 1. 24.
Cinara IV. 1*a*. 99.
Circaeus II. 1. 53.
Circe III. 12. 27.
Cithaeron III. 2. 5 ; 15. 25.
Claudia IV. 11. 52.
Claudia IV. 11. 52.
Claudius (M. Marcellus major) III. 18. 33. IV. 10. 39.
Clitumnus II. 19. 25. III. 22. 23.
Clytaemnestra III. 19. 19. IV. 7. 57.
Cocles III. 11. 63.
Coeus III. 9. 48.
Colchis II. 1. 54 ; 21. 11 ; 34. 8. III. 11. 9.
Colchus III. 22. 11.
Collinus IV. 5. 11.
Conon IV. 1*a*. 78.
Cora IV. 10. 26.
Corinna II. 3. 21.
Corinthus III. 5. 6.
Cornelia IV. 11. 13, 43.
Corydon II. 34. 73.
Cossus (Aulus Cornelius) IV. 10. 23, 35.
Cous I. 2. 2. II. 1. 5, 6. III. 1. 1. IV. 2. 23 ; 5. 23, 56, 57.
Craugis IV. 3. 55.
Crassus (triumvir) II. 10. 14. III. 4. 9 ; 5. 48. IV. 6. 83.
Cressus II. 1. 61. IV. 7. 57.
Cretaeus III. 19. 11, 26.
Creusa II. 16. 30 ; 21. 12.
Croesus II. 26*a*. 23. III. 5. 17 ; 18. 28.
Cumaeus II. 2. 16.
Cupido II. 18*a*. 21.
Curetis IV. 4. 9.
Cures (oppidum) IV. 9. 74.
Curia IV. 1. 11 ; 4. 13.
Curius III. 3. 7.
Curtius III. 11. 61.
Cybele III. 22. 3.
Cybelle III. 17. 35. IV. 7. 61 ; 11. 51.
Cydonium III. 13. 27.
Cymothoe II. 26. 16.
Cynthia I. 1. 1 ; 3. 8, 22 ; 4. 8, 19, 25 ; 5. 31 ; 6. 16 ; 8. 8, 30, 42 ; 10. 19 ; 11. 1, 8, 23, 26 ; 12. 6, 20 ; 15. 2 ; 26 ; 17. 5 ; 18. 5, 6, 22, 31 ; 19. 1, 15, 21. II. 5. 1, 4, 28, 30 ; 6. 40 ; 7. 1, 19 ; 13. 7 ; 13*a*. 57 ; 16. 1, 11 ; 19. 1, 7 ; 24. 2, 5 ; 29*a*. 24 ; 30. 25 ; 32. 3, 8 ; 33. 2 ; 34. 93. III. 21. 9 ; 24. 3 ; 25. 6. IV. 7. 3, 85 ; 8. 15, 51, 63.
Cynthius II. 34. 80.
Cyrenaeus IV. 6. 4.
Cytaeine I. 1. 24.
Cytaeis II. 4. 7.
Cytherea II. 16. 25.
Cyzicus III. 22. 1.

Daedalius II. 14. 8.
Danae II. 20. 10, 12 ; 32. 59.
Danaus II. 31. 4.
Danaus (adj.) II. 26*a*. 38. III. 8. 31 ; 9. 40 ; 11. 14 ; 22. 34. IV. 1 IV. 1. 53 ; 1*a*. 113.
Daphnis II. 34. 68.
Dardanius II. 14. 1.
Dardanus I. 19. 14. IV. 1. 40.
Decius III. 11. 62. IV. 1. 45.
Deidamia II. 9. 16.
Deiphobus III. 1. 29.
Delos IV. 6. 27.
Demophoon (Properti amicus) II. 22. 2, 13.
Demophoon (heros) II. 24. 44.
Demosthenes III. 21. 27.
Deucalion II. 32. 53, 54.
Dia III. 17. 27.
Diana II. 19. 17 ; 28*a*. 60. IV. 8 29.
Dindymis III. 22. 3.
Dircaeus III. 17. 33.
Dirce III. 15. 11, 38, 39.
Dis III. 22. 4.
Dodona II. 21. 3.
Doricus II. 8. 32. IV. 6. 34.
Doris I. 17. 25.
Dorus III. 9. 44.
Dryades I. 20. 45.
Dulichia II. 14. 4.
Dulichius II. 2. 7 ; 21. 13. III. 5. 17.

Edonis I. 3. 5.
Electra II. 14. 5.

Eleus III. 2. 20 ; 9. 17.
Elis I. 8. 36.
Elysius IV. 7. 60.
Enceladus II. 1. 39.
Endymion II. 15. 15.
Enipeus I. 13. 21. III. 19. 13.
Ennius III. 3. 6. IV. 1. 61.
Eous I. 15. 7 ; 16. 24. II. 3. 43. 44 ; 18. 8. III. 13. 15 ; 24. 7. IV. 3. 10 ; 5. 21 ; 6. 81.
Ephyreus II. 6. 1.
Epicurus III. 21. 26.
Epidaurius II. 1. 61.
Erechtheus II. 34. 29.
Erichthonius II. 6. 4.
Eridanus I. 12. 4.
Erinys II. 20. 29.
Eriphyla II. 16. 29. III. 13. 57.
Erycinus III. 13. 6.
Erythea IV. 9. 2.
Esquiliae III. 23. 24. IV. 8. 1.
Etruscus I. 21. 2, 10 ; 22. 6. II. 1. 29 ; 13. 1. III. 9. 1.
Evadne I. 15. 21. III. 13. 24.
Evander IV. 1. 4.
Euboicus II. 26*a*. 38. IV. 1*a*. 114.
Evenus I. 2. 18.
Eumenides IV. 11. 22.
Euphrates II. 10. 13 ; 23. 21. III. 4 ; 11. 25. IV. 6. 84.
Europa (pars orbis) II. 3. 36.
Europe (heroine) II. 28. 52.
Eurotas III. 14. 17.
Eurus II. 26*a*. 35. III. 5. 30 ; 15. 32.
Eurymedon (gigas) III. 9. 48.
Eurypylus IV. 5. 23.
Eurytion II. 33. 31.

Fabius (Q. Maximus) III. 3. 9.
Fabius IV. 1. 26.
Falernus II. 33. 39. IV. 6. 73.
Fama II. 34. 94. III. 1. 9 ; 22. 2.
Fatum IV. 7. 51.
Faunus IV. 2. 34.
Feretrius IV. 10. 1, 45, 48.
Fidenae IV. 1. 36.
Forum IV. 1*a*. 134 ; 2. 6 ; 4. 12 ; 8. 75 ; 9. 20.

Gabii IV. 1. 34.
Galatea II. 8. 18. III. 2. 7.
Galaesus II. 34. 67.
Galli II. 31. 13.
Gallicus II. 13*a*. 48. III. 13. 54.
Galla, *vide* Aelia.
Gallus I. 5. 31 ; 10. 5 ; 13. 2, 4, 16 ; 20. 1, 14, 51.
Gallus alius (*a*) I. 21. 7. (*b*) IV. 1*a*. 95.
Gallus (C. Cornelius) II. 34. 91.
Geryones III. 22. 9.
Geta IV. 3. 9 ; 5. 44.
Gigantes III. 5. 39.
Giganteus. I. 20. 9.
Glaucus II. 26. 13.
Gnosius I. 3. 2 ; 12. 10.
Gorgon II. 2. 8 ; 25. 13. IV. 9. 58.
Gorgoneus III. 3. 32.
Graecia II. 6. 2 ; 9. 17. III. 7. 40. IV. 1*a*. 116.
Graecus IV. 8. 38.
Graius II. 6. 19 ; 32. 61 ; 34. 65. III. 1. 4 ; 8. 29 ; 9. 41 ; 22. 37.
Gygaeus III. 11. 18.

Hadria I. 6. 1.
Hadriacus III. 21. 17.
Haedus II. 26*a*. 56.
Haemon II. 8. 21.
Haemonius I. 13. 21 ; 15. 20. II. 1. 63 ; 8. 38 ; 10. 2. III. 1. 26.
Hamadryades I. 20. 32. II. 32. 37 ; 34. 76.
Hannibal III. 3. 11 ; 11. 59.
Hebe I. 13. 23.
Hector II. 8. 38 ; 22. 31, 34. III. 1. 28 ; 8. 31.
Hectoreus II. 8. 32. IV. 6. 38.
Helena II. 1. 50. II. 3. 32 ; 34. 88. III. 8. 32 ; 14. 19.
Helenus III. 1. 29.
Helicon II. 10. 1. III. 3. 1 ; 5. 19.
Helle II. 26. 5. III. 22. 5.
Hercules I. 13. 23 ; 20. 16 ; 23. 8. III. 22. 10. IV. 9. 17, 70.
Herculeus I. 11. 2. II. 32. 5. III. 18. 4. IV. 7. 82 ; 9. 39 ; 10. 9.
Hermione I. 4. 6.
Hesperides III. 22. 10.
Hesperius II. 3. 43, 44 ; 24. 26. IV. 1*a*. 86.
Hiberus II. 3. 11.
Hilaira I. 2. 16.
Hippodamia I. 2. 20 ; 8. 35.
Hippolyte IV. 3. 43.
Hippolytus IV. 5. 5.
Homerus I. 7. 3 ; 9. 11. II. 1. 21 ; 34. 45. III. 1. 33.
Horatius III. 3. 7.
Horos IV. 1*a*. 78.
Hylaei I. 8. 26.
Hylaeus I. 1. 13.
Hylas I. 20. 6, 32, 48, 52.
Hymenaeus IV. 4. 61.
Hypanis I. 12. 4.
Hypermestre IV. 7. 63, 67.
Hipsipyle I. 15. 18, 19.
Hyrcanus II. 30. 20.

Iacchus II. 3. 17. IV. 2. 31.

Iasis I. 1. 10.
Iason II. 21. 11 ; 34. 85.
Iasonius II. 24. 45.
Icariotis III. 13. 10.
Icarius II. 33. 24.
Icarus II. 33. 29.
Ida II. 32. 35.
Idaeus II. 2. 14 ; 32. 39. III. 1. 27 ; 17. 36.
Idalius II. 13*a*. 54. IV. 6. 59.
Idas I. 2. 17.
Idus IV. 5. 36.
Iliacus II. 13*a*. 48. IV. 4. 69.
Ilias II. 1. 14, 50 ; 34. 66.
Ilion III. 1. 31.
Ilius III. 13. 61. IV. 1. 53.
Illyria I. 8. 2. II. 16. 10.
Illyricus II. 16. 1.
Inachis I. 3. 20. II. 33. 4.
Inachius I. 13. 31. II. 13. 8.
India II. 10. 15.
Indicus II. 22. 10. III. 17. 22.
Indus I. 8. 39. II. 9. 29 ; 18. 11. III. 4. 1 ; 13. 5. IV. 3. 10.
Ino II. 28. 19.
Io II. 28. 17 ; 30. 29 ; 33. 7.
Iole IV. 5. 35.
Iolciacus II. 1. 54.
Ionia I. 6. 31.
Ionius II. 26. 2, 14. III. 11. 72 ; 21. 19. IV. 6. 16, 58.
Iope II. 28*a*. 51.
Iphiclus II. 3. 52.
Iphigenia III. 7. 24.
Irus III. 5. 17.
Ischomache II. 2. 9.
Isis IV. 5. 34.
Ismara III. 12. 25.
Ismarius II. 13. 6 ; 33. 32.
Isthmos III. 21. 22.
Italia I. 22. 4. III. 7. 63. IV. 3. 40.
Italus III. 1. 4 ; 22. 28.
Ithacus I. 15. 9. III. 12. 29.
Itys III. 10. 10.
Iugurtha III. 5. 16. IV. 6. 66.
Iuleus IV. 6. 17.
Iulius IV. 6. 54.
Iulus IV. 1. 48.
Iuno II. 5. 17 ; 28. 11, 33, 34 ; 33. 9. III. 22. 35. IV. 1. 101 ; 8. 16 ; 9. 43, 71.
Iuppiter I. 13. 29, 32. II. 1. 39 ; 2. 4, 6 ; 3. 30 ; 7. 4 ; 13. 16 ; 16. 16, 48 ; 22. 25 ; 26*a*. 42, 46 ; 28. 1, 44 ; 30. 28 ; 32. 60 ; 33. 7, 14 ; 34. 18, 40. III. 1. 27 ; 2. 20 ; 3. 12 ; 4. 6 ; 9. 15, 47 ; 11. 28, 41, 66 ; 15. 19, 22, 36, 39 ; 24. 20. IV. 1. 54 ; 1*a*. 82, 83, 103 ; 4. 2, 10, 30, 85 ; 6. 14, 23 ; 9. 8 ; 10. 1, 15, 16, 48.
Ixion IV. 11. 23.
Ixionides II. 1. 38.

Lacaena II. 15. 13.
Lacon III. 14. 33.
Lais II. 6. 1.
Lalage IV. 7. 45.
Lampetie III. 12. 29, 30.
Lanuvium IV. 8. 3, 48.
Laomedon II. 14. 2.
Lapitha II. 2. 9.
Lar II. 30. 22. III. 3. 11. IV. 3 54 ; 8. 50.
Latinus II. 32. 61. IV. 6. 45.
Latris IV. 7. 75.
Latius III. 4. 6. IV. 10. 37.
Lavinus II. 34. 64.
Lechaeum III. 21. 19.
Leda I. 13, 29, 30.
Leo IV. 1*a*. 85.
Lepidus IV. 11. 63.
Lerna II. 26*a*. 48.
Lernaeus II. 24, 25.
Lesbia II. 32. 45 ; 34. 88.
Lesbius I. 14. 2.
Lethaeus IV. 7. 10, 91.
Leucadia II. 34. 86.
Leucadius III. 11. 69.
Leucippis I. 2. 15.
Leucothoe II. 26. 10 ; 28, 20.
Liber I. 3. 14.
Libo IV. 11. 31.
Liburnus III. 11. 44.
Libya IV. 1*a*. 103.
Libycus II. 31. 12. IV. 9. 46.
Linus II. 13. 8.
Luceres IV. 1. 31.
Lucifer II. 19. 28.
Lucina IV. 1*a*. 99.
Lucrinus I. 11. 10.
Luna I. 10. 8 ; 28. 37 ; 34. 52. III. 20. 14.
Lupercus IV. 1. 26.
Lupercus (Arriae filius) IV. 1*a*. 93.
Lyaeus II. 33. 35. III. 5. 21.
Lycinna III. 15. 6, 43.
Lycius III. 1. 38.
Lycomedius IV. 2. 51.
Lycoris II. 34. 91.
Lycotas IV. 3. 1.
Lycurgus III. 17. 23.
Lycus III. 15. 12.
Lydia I. 6. 32.
Lydius III. 11. 18 ; 17. 30. IV. 7. 62.
Lydus III. 5. 17. IV. 9. 48.
Lygdamus III. 6. 2, 11, 19, 24, 31, 36, 42. IV. 7. 35 ; 8. 37, 68, 70, 79.
Lygmon IV. 1. 29.
Lynceus II. 34. 9, 25.
Lysippus III. 9. 9.

Machaon II. 1. 59.
Maeander II. 30. 17.
Maeandrius II. 34. 35.
Maecenas II. 1. 17, 73. III. 9. 1, 21. 34, 59.
Maenalius IV. 9. 15.
Maenas III. 8. 14; 13. 62.
Maeonius II. 28. 29.
Maeoticus II. 3. 11.
Maeotis III. 11. 14.
Magnus (nani nomen) IV. 8. 41.
Maius IV. 5. 36.
Malea III. 19. 8.
Mamurrius IV. 2. 61.
Manes I. 19. 1. II. 8. 19; 13*a*. 32, 57. III. 1. 1. IV. 5. 3; 7. 1.
Marcius III. 2. 14; 22. 24.
Marianus III. 3. 43.
Marius II. 1. 24. III. 5. 16; 11. 46.
Maro (Silenus) II. 32. 14.
Mars II. 32. 33; 34. 56. III. 3. 42; 4. 11; 11. 58. IV. 1*a*. 83.
Martius IV. 1. 55.
Mausoleus III. 2. 21.
Mavors II. 27. 8.
Medea II. 24. 45. III. 19. 17. IV. 5. 41.
Medus III. 9. 25; 12. 11.
Melampus II. 3. 51.
Memnon II. 18*a*. 16.
Memnonius I. 6. 4.
Memphis III. 11. 34.
Menandreus II. 6. 3.
Menandrus III. 21. 28. IV. 5. 43.
Menelaeus II. 15. 14.
Menelaus II. 3. 37; 34. 7.
Menoetiades II. 1. 38.
Mens Bona III. 24. 19.
Mentor III. 9. 13.
Mentoreus I. 14. 2.
Mercurius II. 2. 11; 30. 6.
Meroe IV. 6. 78.
Methymnaeus IV. 8. 38.
Mevania IV. 1*a*. 123.
Milanion I. 1. 9.
Mimnermus I. 9. 11.
Minerva I. 2. 30. II. 9. 5. IV. 1*a*. 118; 5. 23.
Minois II. 14. 7; 24. 43.
Minoius IV. 11. 21.
Minos II. 32. 57. III. 19. 27.
Minous III. 19. 21.
Minyae I. 20. 4.
Misenus III. 18. 3.
Misenus (adj.) I. 11. 4.
Molossus IV. 8. 24.
Musa I. 8. 41. II. 1. 35; 10. 10; 12. 22; 13*a*. 3; 34. 31. III. 1. 10, 14; 2. 15; 3. 29; 5. 20. IV. 4. 51; 6. 11. 75.
Mutina II. 1. 27.
Mycenae III. 19. 19.
Mycenaeus II. 22. 32.
Mygdonius IV. 6. 8.
Myron II. 31. 7.
Myrrha III. 19. 16.
Mys III. 9. 14.
Mysus I. 20. 10. II. 1. 63.

Nais II. 32. 40.
Nauplius IV. 1*a*. 115.
Navalis (Phoebus) IV. 1. 3.
Naxius III. 17. 28.
Nemorensis III. 22. 25.
Neptunius III. 9. 41.
Neptunus II. 16. 4; 26. 9; 26*a*. 45, 46. III. 7. 15; 11. 42, 51.
Nereides II. 26. 15.
Nereus III. 7. 67. IV. 6. 25.
Nesaee II. 26. 16.
Nestor II. 13*a*. 46; 25. 10.
Nilus II. 1. 31; 28. 18; 33. 3, 20. III. 11, 42, 51. IV. 6. 63; 8. 39.
Niobe II. 20. 7. III. 10. 8.
Nireus III. 18. 27.
Nisus III. 19 24.
Nomas IV. 7. 37.
Nomentum IV. 10. 26.
Notus II. 5. 12; 9. 34. III. 15. 32. IV. 5. 62; 6. 28; 7. 22.
Numa (Pompilius) IV. 2. 60.
Numantinus IV. 11. 30.
Nycteis I. 4. 5.
Nycteus III. 15. 12.
Nymphae I. 20. 11, 34, 52. IV. 4. 25.
Nysaeus III. 17. 22.

Oceanus II. 9. 30; 16. 17. IV. 4. 64.
Ocnus IV. 3. 21.
Oeagrus II. 30. 35.
Oetaeus I. 13. 24. III. 1. 32.
Oiliades IV. 1*a*. 117.
Olympus II. 1. 19.
Omphale III. 11. 17.
Orcus III. 19. 27.
Orestes II. 14. 5.
Oricius III. 7. 49.
Oricos I. 8. 20.
Orion II. 16. 51; 26*a*. 56.
Orithyia I. 20. 31. II. 26*a*. 51. III. 7. 13.
Orontes II. 23. 21.
Oronteus I. 2. 3.
Orops IV. 1*a*. 77.
Orpheus III. 2. 3.
Orpheus (adj.) I. 3. 42.
Ortygia II. 31. 10. III. 22. 15.
Oscus IV. 2. 62.

Ossa II. 1. 19.
Ossaeus II. 2. 11.

Pactolus I. 6. 32; 14. 11. III. 18. 28.
Paestum IV. 5. 61.
Paetus III. 7. 5, 17, 26, 27, 47, 54, 66.
Pagasa I. 20. 17.
Palatinus IV. 6. 11, 44.
Palatium IV. 1. 3; 9. 3.
Palladius III. 9. 42.
Pallas II. 2. 7; 28. 12; 30. 18. III. 20. 7. IV. 4. 45; 9. 57.
Pan III. 3. 30; 13. 45; 17. 34.
Pandionius I. 20. 31.
Panthus II. 21. 1, 2.
Parcae IV. 11. 13.
Parilia IV. 1. 19; 4. 73.
Paris II. 3. 37; 15. 13; 32. 35. III. 1. 30; 8. 29; 13. 63.
Parnasus II. 31. 13. III. 13. 54.
Parrhasius III. 9. 12.
Parthenie IV. 7. 74.
Parthenius I. 1. 11.
Parthus II. 10. 14; 14. 23; 27. 5. III. 4. 6; 9. 54; 12. 3. IV. 3. 36, 67; 5. 26; 6. 79.
Pasiphae II. 28*a*. 52.
Patres III. 11. 32. IV. 1. 12; 4. 73.
Patroclos II. 8. 33.
Paullus (L. Aemilius) IV. 11. 1, 11, 35, 81, 96.
Paullus (eius filius) IV. 11. 63.
Pegae I. 20. 33.
Pegaseus II. 30. 3.
Pegasides III. 1. 19.
Pelasgus II. 28. 11.
Peleus II. 9. 15.
Peliacus III. 22. 12.
Pelides II. 22. 34.
Pelion II. 1. 20.
Pelopeus III. 19. 20. IV. 6. 33.
Pelusium III. 9. 55.
Penates I. 22. 1; 30. 21. III. 7. 45. IV. 1. 39; 1*a*. 91, 121; 4. 33.
Penelope II. 9. 3. III. 12. 38; 13. 24. IV. 5. 7.
Penthesilea III. 11. 14.
Pentheus III. 17. 24; 22. 33.
Pergama II. 1. 21; 3. 35. III. 9. 39.
Pergameus III. 13. 62. IV. 1. 51.
Perillus II. 25. 12.
Perimedeus II. 4. 8.
Permessus II. 10. 26.
Pero II. 3. 53.
Perrhaebus III. 5. 33.
Persa III. 11. 21.
Persephone II. 13*a*. 26; 28*a*. 47, 48.
Perses IV. 11. 39.
Perseus II. 28. 22; 30. 4.
Perseus (adj.) III. 22. 8.
Perusinus I. 22. 3.
Petale IV. 7. 43.
Phaeax III. 2. 13.
Phaedra II. 1. 51.
Pharius III. 7. 5.
Pharos II. 1. 30.
Phasis I. 20. 18. III. 22. 11.
Phidiacus III. 9. 15.
Philetas II. 34. 31. III. 1. 1.
Philetaeus III. 3. 52. IV. 6. 3.
Philippeus III. 11. 40.
Philippi II. 1. 27.
Philoctetes II. 1. 59.
Phillyrides II. 1. 60.
Phineus III. 5. 41.
Phlegraeus II. 1. 39. III. 9. 48; 9. 37.
Phoebe I. 2. 15.
Phoebus I. 2. 17, 27. II. 15. 15; 28*a*. 54; 31. 1, 5, 10; 32. 28; 34. 61. III. 1. 7; 3. 13; 12. 30; 20. 12; 22. 30. IV. 1. 3; 2. 32; 6. 15, 27, 67, 76.
Phoenices II. 27. 3.
Phoenix II. 1. 60.
Phorcis III. 22. 8.
Phrygia III. 13. 63.
Phrygias I. 2. 19. II. 1. 42; 30. 19; 34. 35.
Phryx II. 22. 16, 30. IV. 1. 2.
Phryne II. 6. 6.
Phthius II. 13*a*. 38.
Phylacides I. 19. 7.
Phyllis (Lycurgi filia) II. 24. 44.
Phyllis (meretrix) IV. 8. 29, 39, 57.
Pierides II. 10. 12.
Pierius II. 13. 5.
Pindaricus III. 17. 40.
Pindus III. 5. 33.
Piraeus III. 21. 23.
Pirithous II. 6. 18.
Pisces IV. 1*a*. 85.
Plato III. 21. 25.
Pleias II. 16. 51. III. 5. 36.
Poenus II. 31. 3. IV. 3. 51.
Pollux I. 2. 16. III. 14. 17; 22, 26.
Polydamus III. 1. 29.
Polydorus III. 13. 56.
Polymestor III. 13. 55.
Polyphemus II. 33. 32. III. 2. 7; 12. 26.
Pompeia Porticus II. 32. 11.
Pompeius III. 11. 35.
Pompeius (adj.) III. 11. 68. IV 8. 75.
Ponticus I. 7. 1, 12; 9. 26.

Postumus III. 12. 1, 15, 23.
Praeneste II. 32. 3.
Praxiteles III. 9. 16.
Priamus II. 3. 40; 28*a*. 54. IV. 1. 52.
Prometheus (subst. et adj.) I. 12. 10. II. 1. 69. III. 5. 7.
Propertius II. 8. 17; 14. 27; 24. 35; 34. 93. III. 3. 17; 10. 15. IV. 1. 71; 7. 49.
Propontiacus III. 22. 2.
Ptolomaeeus II. 1. 30.
Pudicitia II. 6. 25.
Pyramides III. 2. 19.
Pyrrhus III. 11. 60.
Pythius II. 31. 16; III. 13. 52.
Python IV. 6. 35.

Quintilia II. 34. 90.
Quirites IV. 1. 13; 8. 59.

Ramnes IV. 1. 31.
Remus II. 1. 23. III. 9. 50. IV. 1. 9, 50; 6. 80.
Rhenus III. 3. 45. IV. 10. 39, 41.
Rhipaeus I. 6. 3.
Roma I. 8. 31; 12. 2. II. 5. 1; 6. 22; 15. 46; 16. 19; 19. 1; 32. 43; 33. 16. III. 1. 15, 35; 3. 44; 11. 36, 49, 55, 66; 12. 18; 13. 60; 14. 34; 22. 20. IV. 1. 1, 67, 87; 2. 49; 4. 9, 35, 56; 6. 57; 9. 20; 10. 10; 11. 37.
Romanus I. 7. 22; 22. 5. II. 3. 29, 30; 10. 4; 18*b*. 26; 28*a*. 55. III. 3. 11; 4. 10; 9. 23, 49, 55; 11. 31, 43; 21. 15; 22. 17. IV. 1. 37, 64; 2. 6, 55; 3. 45; 4. 12, 35; 6. 3; 10. 38.
Romulus II. 6. 20. IV. 1. 32; 4. 79; 6. 43; 10. 5, 14.
Romulus (adj.) III. 11. 52. IV. 4. 26.
Rubrum (mare) I. 14. 12. III. 13. 6.

Sabinus II. 6. 21; 32. 47. IV. 2. 52; 3. 58; 4. 12, 32, 57.
Sacra Via II. 1. 34; 23. 15; 24. 14. III. 4. 22.
Salmonis I. 13. 21. III. 19. 13.
Sanctus (Hercules) IV. 9. 71, 72, 74.
Sator divum IV. 2. 55.
Saturnus II. 32. 52. IV. 1 *a*. 84.
Scaeae III. 9. 39.
Scamander III. 1. 27.
Scipiades III. 11. 67.
Sciron III. 16. 12.
Scribonia IV. 11. 55.
Scylla (gurges) II. 26*a*. 53. III. 12. 28.
Scylla (Nisi filia) III. 19. 21. IV. 4. 39.
Scyrius II. 9. 16.
Scythia IV. 3. 47.
Scythicus III. 16. 13.
Semela II. 28. 27; 30. 29.
Semiramis III. 11. 21.
Sericus IV. 3. 8; 8. 23.
Sibylla II. 24. 33. IV. 1. 49.
Sicanus I. 16. 29.
Siculus II. 1. 28. III. 18. 33.
Sidonius II. 16. 55; 29. 15. IV. 9. 47.
Silenus III. 3. 29.
Silvanus IV. 4. 5.
Simois II. 9. 12. III. 1. 27.
Sinis III. 22. 37.
Sipylus II. 20. 8.
Sirenes III. 12. 34.
Sisyphius II. 17. 7; 20. 32.
Sisyphus IV. 11. 23.
Socraticus II. 34. 27.
Sol II. 15. 32; 31. 11.
Solonius IV. 1. 31.
Sorores (Musae) II. 30. 27. III. 1. 17.
Spartanus I. 4. 6. III. 14. 21.
Sparte III. 14. 1
Strymonis IV. 4. 72.
Stygius II. 9. 26; 27. 13; 34. 53. III. 18. 9. IV. 3. 15; 9. 41.
Subura IV. 7. 15.
Suevus III. 3. 45.
Sycambri IV. 6. 77.
Syphax III. 11. 59.
Syrius II. 13*a*. 30.
Syrtes II. 9. 33. III. 19. 7; 24. 16.

Taenarius I. 13. 22. III. 2. 11.
Tanais II. 30. 2.
Tantaleus II. 1. 66; 17. 5. IV. 11. 24.
Tantalis II. 31. 14.
Tarpeia IV. 4. 1, 15, 29, 81, 93.
Tarpeius I. 16. 2. III. 11. 45. IV. 1. 7; 4. 1; 8. 31.
Tarquinius III. 11. 47.
Tatius (subst. et adj.) II. 32. 47. IV. 1. 30; 2. 52; 4. 7, 19, 26, 31, 34, 38, 89; 9. 74.
Taygetus III. 14. 15.
Tegeaeus III. 3. 30.
Teia IV. 8. 31, 58.
Telegonus II. 32. 4.
Tellus I. 19. 16.
Teucer (adj.) IV. 6. 21.
Teuthras I. 11. 11.
Teutonicus III. 3. 44.

Thais II. 6. 3. IV. 5. 43.
Thamyras II. 22. 19.
Thebae I. 7. 1. II. 1. 21; 6. 5; 8. 10. III. 2. 5; 17. 33. IV. 5. 25.
Thebanus II. 8. 24; 9. 50. III. 18. 6.
Theiodamanteus I. 20. 6.
Thermodon IV. 4. 71.
Thermodontiacus III. 14. 14.
Theseus II. 1. 37; 14. 7; 24. 43.
Theseus (adj.) I. 3. 1. III. 21. 24.
Thesprotus I. 11. 3.
Thessalia I. 5. 6.
Thessalicus III. 19. 13.
Thessalus I. 19. 10. II. 22. 30. III. 24. 10.
Thetis III. 7. 68.
Thrax III. 13. 55.
Threicius III. 2. 4.
Thybris III. 4. 4.
Thynias I. 20. 34.
Thyrsis II. 34. 68.
Tiberis II. 33. 20. III. 11. 42. IV. 1. 8; 10. 25.
Tiberinus (subst. et adj.) I. 14. 1. IV. 2. 7.
Tibur II. 32. 5. III. 16. 2.
Tiburnus III. 22. 23.
Tiburtinus IV. 7. 85.
Tiresias IV. 9. 57.
Tisiphone III. 5. 40.
Titanes II. 1. 19.
Tithonus II. 18*a*. 7, 15; 25. 10.
Titiens IV. 1. 31.
Tityrus II. 34. 72.
Tityus II. 20. 31. III. 5. 44.
Tolumnius IV. 10. 23, 37.
Triton II. 23. 16. IV. 6. 61.
Trivia II. 32. 10.
Troia II. 3. 34; 8. 10; 28*a*. 53; 30. 30. III. 1. 32; 18. 3. IV. 1. 39, 47; 87; 1*a*. 114.
Troianos II. 6. 16; 34. 63.
Troicus IV. 1. 87.
Tullus I. 1. 9; 6. 2; 14. 20; 22. 1. III. 22. 2, 6, 39.
Tuscus IV. 2. 3, 49, 50.
Tyndaridae I. 17. 18.
Tyndaris II. 32. 31. III. 8. 30.
Tyro II. 28*a*. 51.
Tyros II. 16. 18. III. 13. 7.
Tyrius III. 14. 27. IV. 3. 34; 5. 22.
Tyrrhenus I. 8. 11. III. 17. 25.

Varro (Atacinus) II. 34. 85, 86.
Vei IV. 2. 24, 27.
Veiens IV. 10. 23.
Veius IV. 10. 31.
Velabrum IV. 9. 5.
Venetus I. 12. 4.
Venus I. 1. 33; 2. 30; 14. 16. II. 10. 7; 13*a*. 56; 15. 11; 16. 13; 19. 18; 21. 2; 22. 22; 28. 9; 32. 33. III. 3. 31; 4. 19; 5. 23; 6. 34; 8. 12; 9. 11; 10. 30; 13. 2; 16. 20; 17. 3; 20. 20; 24. 13. IV. 1. 46; 1*a*. 137, 138; 3. 50; 5. 5; 33, 65; 7. 19; 8. 16, 34, 45.
Vergiliae I. 8. 10.
Vergilius II. 34. 61.
Vertumnus IV. 2. 2, 10, 12, 35.
Vesta II. 29*a*. 17. III. 4. 11. IV. 1. 21; 4. 18, 36, 69; 11. 53.
Via Appia, *vide* Appia.
Via Sacra, *vide* Sacra.
Vicus Tuscus IV. 2. 50.
Virdomarus IV. 10. 41.
Virgines (Musae) II. 30. 33.
Vlixes II. 6. 23; 9. 7; 14. 3; 26*a*. 37. III. 7. 41; 12. 23.
Vmber I. 20. 7. III. 22. 23. IV. 1*a*. 124.
Vmbria I. 22. 9. IV. 1. 63, 64; 1*a*. 121.
Volsinius IV. 2. 4.
Vrbs IV. 10. 17.

Xerxes II. 1. 22.

Zephyrus I. 16. 34; 18. 2.
Zetes I. 20. 26.
Zethus III. 15. 29, 41.

II

a, ab I. 16. 14. II. 27. 11. III. 2. 23; 11, 24; 25. 5, 6. IV. 1*a*. 126.
ablative *agent* I. 13. 13. II. 6. 6. III. 22. 3. *attendant circumstances* I. 17. 21; 19. 19; 21. 3. III. 13. 62; 22. 13. IV. 11. 96. *cause* I. 4. 13; 21. 3. II. 34. 53, 92. *comitative* II. 13*a*. 23. *instrument* I. 17. 28. II. 26*a*. 50. III. 19. 8, 22. *material* I. 2. 2; 14. 22. *means* III. 1. 34. IV. 4 60. *origin* III. 9. 16. *place* I. 14. 1; 17. 23. II. 17. 8; 26*a*. 57. IV. 8. 10. *time* I. 1. 7; 6. 7. II. 10. 19; 14. 28; 22. 25; 24*a*. 43. III. 23. 16.
acanthus III. 9. 14.
accerso IV. 1*a*. 73.
accusative: *part concerned* II. 5. 28; 24. 52. IV. 4. 72.
acrius IV. 3. 48.
acta I. 21. 6. II. 13*a*. 18.
ad II. 13*a*. 42. IV. 1. 52.
adjectives, unusual form of II. 16. 3. III. 7. 39; 11. 52. IV. 3. 64; 4. 26.

advena IV. 1. 8.
adusta III. 11. 40.
aedes II. 14. 27.
aes (*Corinthi*) III. 5. 6.
aliquid de te III. 12. 13.
angusto torno II. 34. 43.
annorum aut ictus pondere victa ruent III. 2. 24.
ansa IV. 1*a*. 142.
anser II. 34. 83.
anus II. 32. 6.
aratrum III. 9. 41.
arbuta II. 33. 12.
arcana taberna IV. 8. 19.
argumenta III. 9. 13.
argutat I. 6. 7.
arsis, short syllable lengthened in I. 10. 23. II. 8. 8; 24. 4. IV. 1. 17.
assessu IV. 11. 50.
assideant IV. 11. 21.
asyndeton II. 4. 13, 14; 9. 53–55.
attractus II. 1. 31.
aucturis tot mea facta meis IV. 11. 70.

baris III. 11. 44.
bulla IV. 1*a*. 131.
buxa IV. 8. 42.

cadus IV. 7. 34.
caestus III. 14. 8.
calamus III. 13. 46.
camera III. 2. 10.
capiti (abl.) II. 30. 38.
carmina quae quivis non putat aequa suis II. 3. 22.
carpenta IV. 8. 23.
carpta die III. 5. 18.
casa straminea II. 23. 10.
cataphractus III. 12. 12.
cathedra IV. 5. 37.
censura IV. 11. 41.
census induta nepotum III. 13. 11.
clausas pudicas III. 13. 9.
clavis adunca III. 14. 6.
codex IV. 7. 44.
cogis II. 1. 5.
cominus II. 19. 22.
comitarer II. 7. 15.
committere II. 18*a*. 37.
compita IV. 1. 23; 3. 57.
compono I. 9. 13. III. 7. 72; 13. 63. IV. 9. 74.
conclamatio I. 17. 23. II. 13*a*. 27. IV. 7. 23.
concubitus IV. 8. 36.
concurrit III. 9. 17.
condo II. 1. 42.
coniugium II. 15. 28.
conopea II. 11. 45.
conspicer IV. 4. 34.
consuemus I. 7. 5.
corbis at imposito pondere IV. 2. 28.
costum IV. 6. 5.
credis id IV. 2. 12.
creta IV. 2. 58.
cretati IV. 5. 52.
cubaris II. 15. 17.
cui tum nec Peleus aderat II. 9. 15.
cur tua te II. 32. 5.
curto equo IV. 1. 20.
curvatae trabes III. 22. 38.
custodia IV. 18*a*. 35.

damnare IV. 6. 21.
dative *agent* II. 6. 6. *motion towards* I. 15. 8; 20. 32. IV. 11. 104.
dative in *u* I. 11. 12. II. 19. 19; 27. 7. IV. 6. 22.
decretum II. 32. 1.
deducta voce II. 33. 38.
deficio with infinitive I. 8. 23.
defluit lacramas II. 20. 8.
deme mihi II. 18*a*. 29.
deperditus II. 30. 29.
desciscere I. 12. 19.
detinuisse III. 2. 3.
deus pastor III. 13. 39.
differre I. 4. 22; 16. 48.
diluerentur IV. 5. 12.
di melius IV. 6. 65.
disponere moenia IV. 1. 57.
dividit I. 12. 10.
divini fontes I. 18. 27.
dorozantum † IV. 5. 21.

ecquando after *ergo* II. 8*a*. 15.
efferre I. 15. 21. IV. 7. 7.
egerere IV. 6. 39.
elevo I. 7. 12. II. 33. 34; 34. 58.
ellipse of ablative after *cum* II. 3. 21; 8*a*. 23.
emeritus IV. 11. 72.
ephemeridas III. 23. 20.
equi albi IV. 1. 32.
equidem II. 31. 5.
ēs II. 12. 18 (note); 32. 61.
esseda II. 1. 76.
et cuius sit comes III. 16. 20.
et duo solis erant . . currus II. 31. 11.
et qualem nolo III. 16. 22.
evoluisse I. 8. 16.
excidit III. 7. 7.
exercet I. 1. 33.
exili fonte IV. 4. 14.
exorare IV. 5. 19 note.
experto I. 20. 14.
exterminium IV. 9. 70 (note).
exuctus III. 6. 28.
exuvio IV. 10. 6.

facit capiti III. 1. 20.
fallo IV. 1*a*. 81 ; 5. 14 ; 11. 72.
fata I. 17. 11.
femina II. 31. 4.
ferire III. 3. 50. IV. 5. 44.
festoque remissis IV. 4. 83.
festo tempore IV. 11. 66.
findŏ III. 9. 35.
fictilis urna IV. 4. 16.
firmos amores I. 8*a*. 45.
flavis vadis II. 9. 12.
fleo I. 9. 10. III. 9. 37.
fles tu II. 27. 7.
forma III. 9. 13.
fossa IV. 5. 11.
fulcire I. 8. 7.
funus I. 17. 8.
funera with genitive II. 31. 14. IV. 1*a*. 97.

gaesa IV. 10. 42.
geminae turres III. 16. 3.
genae III. 12. 26. IV. 5. 16.
genitive *causal* II. 18. 15. *descriptive* I. 20. 18. II. 1. 20. *qualifying* III. 14. 5.
genius III. 10. 19. IV. 8. 70.
gravius cogor deflere querelis I. 16. 13.
gyrus III. 3. 19.

harundo IV. 2. 33.
hasta pura IV. 3. 68.
hesternus I. 15. 5. II. 29. 1.
hiare II. 31. 6.
hiatus II. 15. 1 ; 32. 45. III. 7. 49 ; 11. 17
hiscere III. 3. 3.
historias IV. 7. 63.
hippomanes IV. 5. 18.
hoc de me III. 7. 64.
honoratis avis IV. 11. 102.

ieiuni serpentis honos IV. 8. 7.
ignosco II. 2. 4.
ille vel hic II. 22. 33.
illi ut virgatis iaculans it ab agmine bracis IV. 10. 43.
imagines I. 5. 24. II. 13*a*. 19.
imbuo IV. 10. 5.
impressus II. 34. 70.
impurus IV. 8. 22.
in III. 9. 60 ; 11. 27 ; 17. 23, 24.
in gladios vellera secta suo IV. 3. 38.
inanis with genitive III. 18. 32.
incautum II. 4. 14.
inclamare IV. 7. 23.
includere II. 15. 54.
infernae rates III. 5. 14.
infinitive I. 8. 23 ; 16. 11. IV. 8. 40 ; 10. 42.
ingenuus I. 4. 13.
iniecto rursus amictu I. 29. 21.
insinuare III. 7. 28.
insomnia II. 25. 47.
insultare III. 6. 24.
intepere IV. 1. 124.
iteratos ortus IV. 3. 7.
iuerint II. 23. 22
iuratos ignes IV. 11. 53.
iurgia II. 6. 32. III. 8. 19.
ius osculi II. 6. 8 note.

lacus II. 14. 12 ; 23. 2. III. 12. 34.
laurus II. 28. 36.
lectica tuae se det aperta morae IV. 8. 76.
lectus (*funereus*) II. 11. 3 ; 13*a*. 21.
lectus (*genialis*) IV. 11. 85.
libo IV. 6. 8.
lingua sepulta mero III. 11. 55.
litare IV. 1. 24.
litus II. 4. 20.
litora, duo II. 26*a*. 39.
longa pericla IV. 1. 88.
longae manuo II. 2. 5. III. 7. 60.
lucerna IV. 3. 60 ; 8. 43.
lucet II. 15. 49.
lucus ubi umbroso fecerat orbe nemus IV. 8. 24.
luna I. 1. 19. II. 17. 15.
lyrae IV. 6. 35.

magicae aquae IV. 1. 106.
medium foedus IV. 4. 60.
medium quam conditit arcis III. 11. 25.
mensa IV. 8. 84.
merx II. 16. 16.
mi lubet II. 34. 59.
mitra II. 29. 15. III. 17. 30. IV. 7. 62.
modo I. 1. 11 ; 11. 4. II. 24. 11.
moles pinea IV. 6. 19.
mollis in ore II. 1. 2.
mors II. 13*a*. 22.
multa prius I. 15. 29.
murreus III. 10. 23. IV. 5. 26.

nam mihi non maior carae custodia matris I. 11. 21.
nec minor hic animis, ut sit minor ore II. 34. 83.
nec quaecunque super dispersa invenerit ossa I. 20. 9.
nedum I. 9. 32.
nepos vulsus IV. 8. 23.
nexisti II. 8*a*. 37.
nil nisi fleret opes III. 7. 46.
noctes votivae II. 28. 62 ; 33. 2.
nocuas IV. 9. 40.
nominative and infinitive with *spero* II. 9. 7.

non bene verba darem II. 24. 4.
non ego nunc verear I. 2. 25.
non ita dives eras II. 24*a*. 38.
nostri I. 4. 27.
nota I. 18. 8.
nullae = *nulli* I. 20. 35.
nullas I. 5. 22; 17. 12. IV. 1. 34.
nullus liber erit, siquis amare volet II. 23. 24.
nullo loco II. 22*a*. 44.
numerem III. 16. 17.
nunc ad te mea lux veniet mea litore navis II. 14. 19.
nunc lubet II. 17. 15.
nunc tu dure paras II. 30. 19.
nunquam septenas noctes seiuncta cubares II. 16. 23.

ob invidiam II. 26. 15.
obliqua rota IV. 1*a*. 82.
obstrepo I. 16. 46. II. 20. 6. IV. 4. 4.
onyx II. 13*a*. 30.
opes III. 7. 46.

pacata III. 13. 25; 17. 2.
palma nec ex aequo ducitur ulla iugo III. 9. 8.
pancratium III. 14. 7.
pangere III. 17. 15.
parce † avia noctis IV. 3. 11.
parco lare IV. 10. 18.
participle, *future* I. 3. 32. III. 20. 14. IV. 5. 61.
pastor me ad baculum possum curvare IV. 2. 39.
pastor odoris III. 13. 8.
pendula turba IV. 1. 18.
pennae III. 10. 11.
peraeque II. 28. 9.
persuadere I. 2. 13.
per tenuem ossa mihi sunt numerata cutem IV. 5. 64.
piae portae IV. 7. 87.
piare I. 1. 20. III. 10. 19. IV. 1. 50; 9. 25, 55.
pila (*crystallina*) II. 24. 12. III. 14. 5.
pila (*aerata*) IV. 1*a*. 76.
pila (*sortita*) IV. 11. 20.
pluperfect I. 8. 36; 11. 29; 12. 11; 16. 1. II. 2. 13; 6. 3; 8. 10; 13. 38; 29. 7. III. 10. 65.
pluteus IV. 8. 68.
ponere III. 10. 6.
ponat in arte II. 3. 42.
popae IV. 3. 62.
praeconia classica III. 3. 41.
praecurrens I. 3. 31.
praetexta IV. 11. 33.
praetexti amictus III. 15. 3.
preposition *following noun* IV. 7. 4. *separated from noun* II. 9.18. III. 4. 18.
priusquam ante II. 25. 25.
pudicas clausas III. 13. 9.
pulvis feminine I. 22. 6. II. 13*a*. 35. IV. 9. 31.
pulvis medius IV. 2. 40.
puris auribus II. 13. 12.
pyropus IV. 10. 21.

quae for *qua* II. 6. 12.
quae solet irato dicere pota ioco I.16. 38.
quam ellipse of I. 6. 4. II. 24. 48.
quam non in iurgia vertas III. 8. 19.
quarta bucinae IV. 4. 63.
quarta lacerna IV. 3. 18.
quasi non noverit II. 22*a*. 45.
qui dare multa potest II. 26*a*. 27.
qui restat II. 21. 17.
quotcunque I. 13. 36.

rates curvate III. 7. 29.
reludor II. 29*a*. 41.
repono I. 17. 11.
respondi IV. 8. 88.
reverentia moveris ora II. 30. 33.
rhombi II. 28. 35. III. 6. 26.
rhythm, unusual II. 9. 9; 18. 19. III. 6. 39.
rogus III. 7. 10. IV. 7. 2; 11. 72.
roridus II. 30. 26. IV. 4. 48.
rota obliqua IV. 1*a*. 82.
rota septima II. 25. 26.
rubeta III. 6. 27.
rumpere aras III. 20. 25.

sacra III. 1. 1.
saepe veni II. 25. 2.
sagina IV. 8. 25.
saliva IV. 7. 37; 8. 38.
sanguis patrius II. 7. 20.
sat mea sit magno II. 13*a*. 25.
scripta silenda III. 8. 26.
secures I. 6. 19. III. 9. 23.
seducet II. 6. 41.
sedula talpa IV. 5. 20.
sella aurea IV. 10. 28.
sella curulis IV. 11. 65.
senatus IV. 1. 14.
septem proelia clade pari III. 9. 38.
sera IV. 7. 90; 11. 25.
serta II. 33. 37. IV. 6. 3.
sevecta III. 3. 19.
seu II. 1. 11.
short syllable before *sm*, etc. II. 16, 43. III. 1. 27; 11. 53, 67; 19. 21. IV. 1. 41; 4. 48; 5. 17.

si pudor est III. 12. 18.
sic hospes pariamme tua regina sub aula IV. 4. 55.
sic, ut III. 6. 9.
signa paterna IV. 2. 2.
signanda iura III. 20. 2.
sinuata IV. 6. 29.
sinus II. 16. 12.
sistrum III. 11. 43.
sit duros montes adire I. 20. 13.
soccus II. 23. 15.
solito I. 17. 3.
solvere II. 27. 14.
sonantia lymphis IV. 9. 35.
sonitus I. 20. 48.
sonuere furem IV. 9. 13.
stadia III. 21. 25.
stantia IV. 5. 12.
sublimine II. 25. 17.
succipere IV. 9. 36.
sum sparsa lacu IV. 3. 15.

talos IV. 8. 45.
tamen, ellipse with *teges* IV. 5. 69.
tegula IV. 7. 26.
terra II. 13*a*. 42. III. 7. 9.
testis aper II. 13*a*. 53.
theatrum II. 22. 4. IV. 8. 77.
tibia II. 7. 11. IV. 6. 8.
toga picta IV. 4. 53.
toto = *toti* III. 11. 57.
otus IV. 8. 48.
traice II. 12 18.
triens III. 10. 29.
tuba II. 7. 12; 13*a*. 20.
tundat IV. 5. 35.
tunsus IV. 3. 10.
turriger III. 17. 35.
turrita dea IV. 11. 52.

vacans II. 26*a*. 54.
vaces IV. 2. 19.
vae furiis IV. 4. 68.
vapulat II. 12. 20.
ventosae alae II. 12. 5.
velatus III. 15. 3.
vendere I. 2. 4.
verbena IV. 3. 57.
verbere I. 1. 13.
versicolor III. 7. 50; 13. 12.
vertere II. 23. 11. III. 8. 19.
vestis honores IV. 11. 61.
vincant dicere I. 9. 5.
vindicare III. 9. 16. IV. 11. 20.
vitta IV. 3. 15; 11. 34.
vipera IV. 7. 53.
vir funestus III. 6. 30.
una I. 5. 12. II. 16. 12.
uncus IV. 1*a*. 141.
urgeo IV. 11. 1.
urna IV. 11. 19, 49.
utere I. 8. 19.
utroque III. 17. 12.
utroque toro II. 17. 4.

zeugma I. 3. 16.

Butler and Tanner The Selwood Printing Works Frome and London

Prof. 3.w

IV. 7.